

No.
2

AMAZING WORLD OF DC COMICS

COMICS ★ MOVIES ★ ANIMATION ★ NEWS AND REVIEWS ★ BEHIND THE SCENES ★ SEPT. 1974 ★ \$1.50



SUPER-INTERVIEW WITH GARY BATES AND ELLIOT S! MAGGIN
A NEVER BEFORE PUBLISHED WONDER WOMAN GOLDEN AGE STORY
THE DC COMICMOBILE ★ THE SUPERBOY TV SHOW ★ DC COMIC NEWS
PLUS SPECIAL SURPRISE FEATURES!

AMAZING WORLD of DC PRODUCTS

PHOTOS BY STEVE MITCHELL



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Sept./Oct. 1974

Issue no. 2

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OUR COVER: One of the problems facing scripters Cary Bates and Elliot Maggin is that someone is always looking over their shoulders. The art is by that fellow in the background, Kurt Schaffenberger.

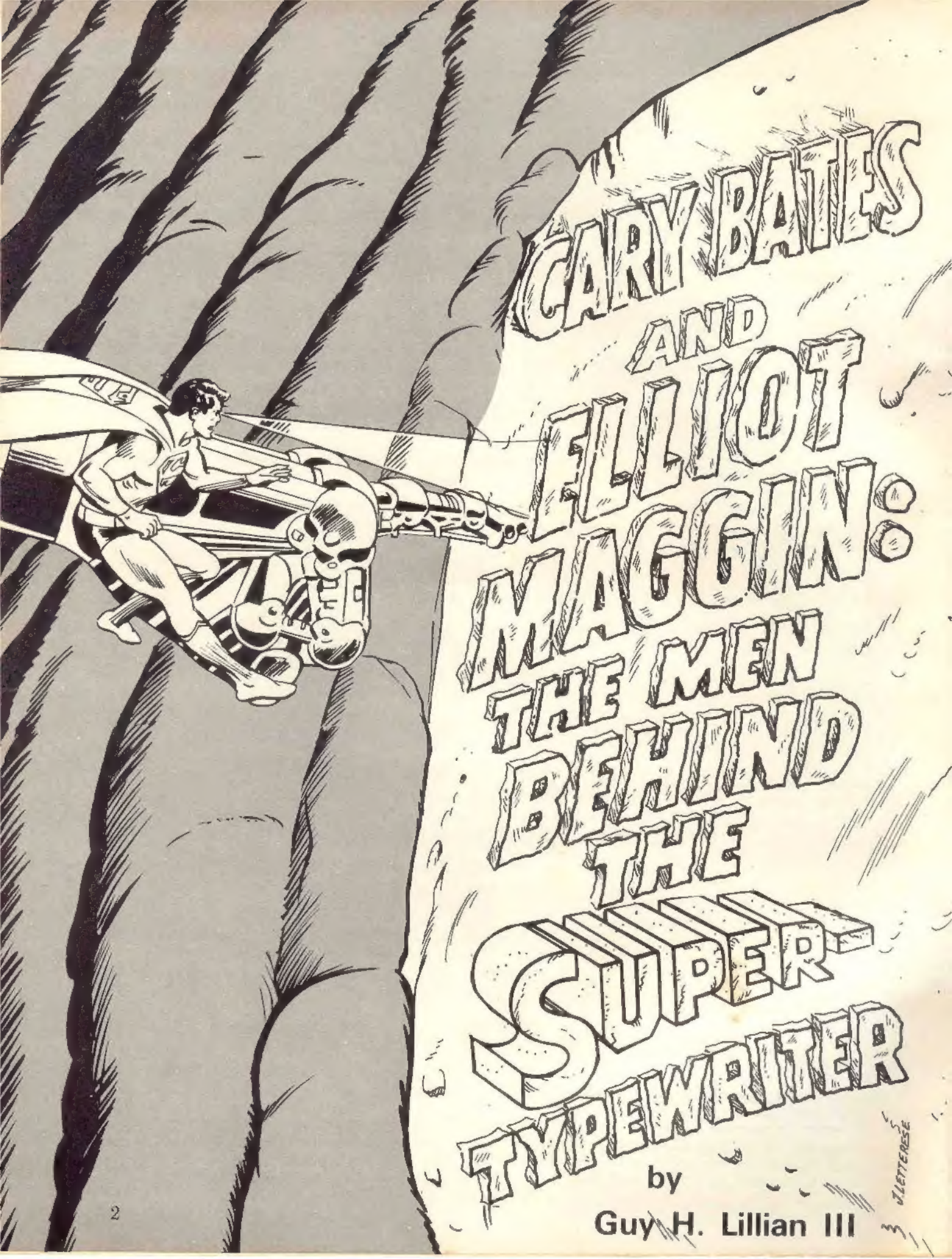
OUR CENTERSPREAD: An unused cover for HOUSE OF MYSTERY done by Berni Wrightson a couple of years ago.

BACK COVER: Fat and Slat, two of Ed Whelan's regular cast of characters in the 1940's, is a never-before-published page.



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GARY BATES
AND
ELLIOT
MAGGIN:
THE MEN
BEHIND
THE
SUPER-
TYPEWRITER

by

Guy H. Lillian III



"Good morning, Mr. Bates."

"How're you doing, Maggoon?"

The booming voice of Senior Editor Julius Schwartz is an indispensable part of the morning regiment at National Periodical Publications. Touched with a hint of demand and exasperated query, his greetings to the two young writers who labor for his **SUPERMAN** books are code for a question basic to all editors: "Is it **done** yet?"

"Did Julie intimidate you when you first met him?" asked Elliot S! Maggin (the "S!" stands for "none of your business").

"He sure did," Cary Bates answered. "I came here from Ohio in 1964 and I had never heard a New York accent before. When he started talking about 'Green Lantuhn' it put me off."

But Bates got over his culture shock and, like Maggin after him, quickly learned the intricacies of dealing with the immortal Schwartz. Few are the **SUPERMAN** stories Julie has published which he has not drawn from Bates or "Maggoon." They represent the imaginative force behind the present-day adventures—and advances—of the greatest superhero of them all.

They don't look the part.

Cary Bates, 25, is a shy native of

Pennsylvania and Ohio, who sports long brown hair and a matching goatee. His spectacles rest on the bridge of a babyishly upturned nose. His usual reply to Julie Schwartz's a.m. admonitions is, "Good morning, Mr. Schwartz."

Brooklyn-born Elliot S! Maggin, at 23, effects an image somewhat more aggressive, as the exclamation point after his middle initial demonstrates. His answer to his mentor's greeting is often "Whaddya want?"

Neither, obviously, is cut from Kryptonian cloth. Nevertheless, there they are, carrying a saga born years before they were through the 1970's, and in a way it makes sense.

SUPERMAN first went into **ACTION** in 1938. Bates was born a decade later and Maggin in 1950, children of the age of atomic power and television, satellites and cold war, moonwalks and civil revolution. The **SUPERMAN** creators never imagined as bizarre a world as that which has produced the two who, with the editorial guidance of Julie Schwartz and the towering artistic interpretations of Curt Swan, keep their creation contemporary.

Maggin and Bates are also children of the comic book. Like almost all Americans now in their 20's, they grew up in a society indelibly stamped with

the famous "big red S." The stores they frequented featured **SUPERMAN** products and toys, and of course **SUPERMAN** comics. George Reeves zoomed through the celluloid air as television's **MAN OF STEEL**. Bates, like many kids of the early '50's, owned a **SUPERMAN** suit of his own and was frustrated when it could not help him fly. Both future writers collected comics until adolescence drew them away to different fantasies—fortunately, not for keeps.

Discovering how they returned to comics, became writers, and learning their perspectives of the comics medium was the assignment handed to this reporter. Scant hours before Bates departed New York City (but not the comic business!) for California, your faithful correspondent gathered Cary and Elliot in the DC Conference Room and flipped the switch on the tape recorder. What follows is their candid opinions on their careers and the field which has encompassed them. They made it a point to insist that their opinions in no way reflect a "company line" and so, speaking for themselves, here are the men behind the **MAN OF STEEL**.



HOW DID YOU BEGIN IN COMICS?

BATES: Julie and Mort (Weisinger, long-time editor of the SUPERMAN line) were the ones I got in contact with first. I sent them both cover ideas. When I was a kid I started collecting comics and bought everything that National put out. And I started doing covers, drawing up ideas. I sent them to Mort Weisinger, and the first that he used featured Luthor and Brainiac snarling at SUPERMAN, six inches high, suspended in a cage. I sent that one in sometime in 1963 and he used it later.

MAGGIN: I didn't know you did that. I'm impressed.

BATES: I was impressed because the first time I saw it was on the stands; I had no knowledge that it was going to be used.

YOU MEAN THEY DIDN'T TELL YOU?

BATES: Nope. Then, in the summer of '64, I did up twenty-five covers for Julie and twenty-five for Mort, fifty altogether. I came to New York and spent an hour with each of them; out of the twenty-five I gave Julie he used maybe two, and I think Mort used about five.

HOW MUCH WERE YOU PAID?

BATES: I didn't get anything for those. There was no set payment. Mort sent me a token check for fifteen dollars in September of '66, and on Thanksgiving Day that year I wrote a story that was my very first sale. The cover date was something like June '67. Over Christmas, I wrote two more stories on speculation and he bought them both. After that, he gave me a page rate and I began work for Mort Weisinger, starting my career in comics.

WHERE WERE YOU THEN?

BATES: Still in school, Ohio University, majoring in creative writing.

WHAT WAS WEISINGER'S TRADEMARK?

BATES: He always had an angle, always wanted the original angle in a story. For instance, I had this story where the earth had become polluted, and I was going to do the floating city bit, with skyscrapers floating above the pollution. But Mort said no, have the buildings being added on to so that the people lived in the upper stories miles above the earth, and the lower third was deserted. Not a big thing, but a nice, original touch. Of all the editors, Mort plotted more stories than anyone. In other words, if a writer came in with a story idea and Mort didn't like it, the

writer would ALWAYS leave with a plot and an assignment. It was often Mort's plot, but it was work.

HOW WOULD YOU DESCRIBE THE "WEISINGER PLOT?"

BATES: He chose to concentrate on the vast SUPERMAN mythology he created. When he ran the SUPERMAN books, he built up this family, but seldom got into Clark's personality or Lois' ... there were standard bits, Lois was always curious, Clark was always meek and mild, Jimmy was always an idiot, and this is how the readers identified them for many years. But single-handedly Mort kept SUPE going strong in no less than seven books for several decades. His track record was amazing.

HOW MANY STORIES DO YOU THINK YOU WROTE FOR MORT?

BATES: I worked for him the last three years he was at National so I guess altogether maybe fifty, sixty stories.

ANY STAND OUT IN YOUR MIND?

BATES: Yeah ... the three-parter in ACTION where SUPERMAN aged, one of the last stories I did for him ...

MAGGIN: That was my favorite.

BATES: Why thank you, Elliot. I liked that story, too.

DID YOU EVER WRITE FOR OTHER EDITORS BESIDES MORT WHILE HE WAS HERE?

BATES: I did one story for Schwartz which is one of my favorites. In it FLASH meets Julie. It was called "The FLASH: Fact or Fiction!" FLASH is fighting this beast that knocks him into our world. He spots a kid reading a FLASH comic book who says, "Hi, you're Barry Allen, aren't you?" FLASH needs money to make this gimmick to



get back to his own Earth, so he goes to New York City and the DC offices.

THEY HAVE MONEY IN THE OFFICES? THAT'S NOT OUR WORLD!

BATES: FLASH asks Julie for a loan because no one else on Earth will believe his story. Would you believe it, Elliot?

MAGGIN: Probably not.

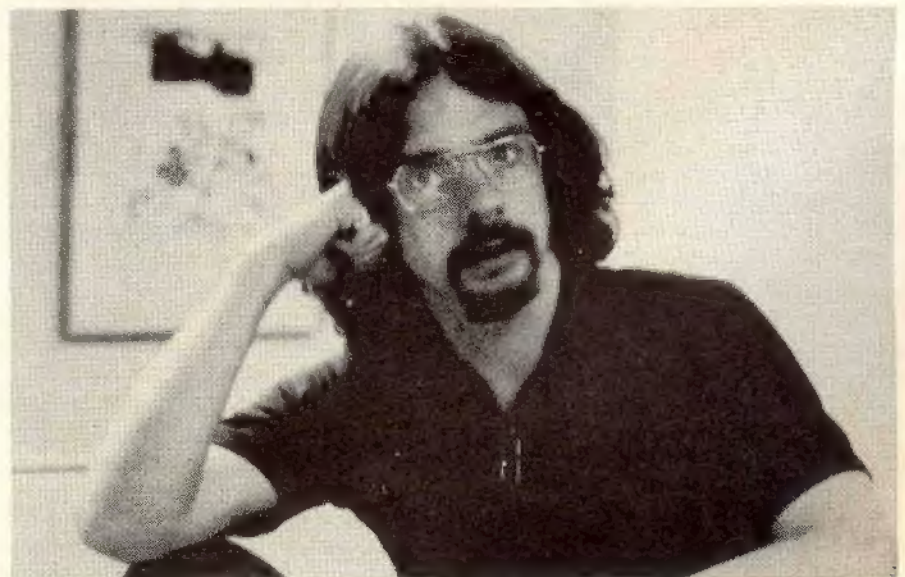
BATES: So Julie gives him the bread. FLASH builds his machine, gets back to his own world, and at the end of the story, Julie's wondering "Will the readers believe this story when it gets printed?"

MAGGIN: So where's the dimensional machine if FLASH left it here?

BATES: Julie knows where it is. He's hidden it and he never tells anyone.



OKAY, LET'S HAVE SOME BIOGRAPHY ON ELLIOT MAGGIN





AND HOW HE GOT STARTED IN COMICS.

MAGGIN: What's the question?

WHERE'D YOU GROW UP?

MAGGIN: I was born in Brooklyn and lived there till I was almost nine. I've lived around New York all my life, except college.

DID YOU COLLECT COMICS WHEN YOU WERE A KID?

MAGGIN: Till I was about twelve or thirteen. Years later, while I was at Brandeis University, I ran a big tutoring program for kids from the town. I had piles of old **SUPERMAN** comics from 1958 to 1964 at home, and I brought them up to Boston for the kids to read. Well, they ripped off or ripped up every one of them, so I began picking up new comics for the other kids to read. I started reading them myself and came upon the **GREEN LANTERN/GREEN ARROW** series. "Hey, that's really good," I said. "I can do that." So I did

More or less.

THE GL/GA SERIES SOUNDS IMPORTANT TO YOU.

MAGGIN: It made me interested in possibly writing for comics. It occurred to me that maybe somebody was actually **WRITING** the comic books, giving them some care, rather than a little staff who were interested in turning out a certain number of hackneyed ideas. So I picked up on that and started getting into **SUPERMAN** again.

HOW DID YOU COME TO START WRITING?

MAGGIN: I'd thought of something like writing **TEEN TITANS** before I wrote my first **GREEN ARROW** story. I had met Dick Giordano. I came in here one day and asked him, "How does one go about getting into comics?" He told me to send in plot ideas. By the time I did that, Dick wasn't editor anymore and Murray Boltinoff was editing **TEEN TITANS**. I sent Murray a couple of ideas for TT and he said, "I want ideas for the mystery books" instead. So I sent him a few of those, and he didn't like any of them. If I sent him three, each was bad for a different reason—one wasn't good enough, another was too complicated, another was used last month. But they always seemed to be the same three reasons each time I sent a set of three ideas. I thought that was peculiar.

WHAT ABOUT YOUR FIRST SUCCESS, "WHAT CAN ONE MAN DO?" IN **GREEN LANTERN #87?**

MAGGIN: I wrote that particular story as a history project for a Brandeis course. I was doing a project on popular culture and I wanted to illustrate the idea that the comic medium could be used as a kind of propaganda tool to

mold people's minds in whatever direction we wanted to take them. Instead of writing a paper trying to prove this, I decided to do a comic book. I never did conventional papers, but came up with these silly ideas that didn't involve work. They were original, supposedly, so I would impress my teachers with originality and they wouldn't bother looking for content. I had a lot of originality in my papers.

WHAT WAS SCHWARTZ'S REACTION TO THE STORY?

MAGGIN: I sent it to Carmine, actually, and he referred it to Julie. He sent me a letter telling me it was "very good." Within two weeks I had cut the story from nineteen to thirteen pages to accommodate Julie's format. I think that original nineteen-page script is still floating around somewhere.



WHICH WRITERS DO YOU TWO LIKE BEST?

BATES: Mainstream writers? I like Ray Bradbury—I've talked with Julie a lot about him; he used to be his agent—and certain movie people.

MAGGIN: Probably my favorite writer is Kurt Vonnegut. I wrote a **SUPERMAN** story "Protectors of Earth, Inc." which has a character modelled after him. I sent him a copy before it came out and he was very pleased. He replied in a little letter that I should never apologize for the way I make my living. He wrote, "The keen thing about civilization is the fact that people can make their livings in hilarious ways."

WHICH COMICS WRITERS DO YOU ADMIRE?

MAGGIN: I like all my friends.

BATES: There you have it. Actually, it'd be easier to tell you the ones I don't like. But I can't do that. I don't like comic writing that is pretentious—there's a lot of that going around. The reason for that is—and this has been told to me by older people, and I agree—that a lot of people grow up just reading comics, and writing comics from that. A lot of the older writers wrote other things—Edmond Hamilton wrote science fiction, Alfred Bester was in radio and s.f.—and came to comics from a varied background. People who grow up reading comics and nothing else find themselves writing a strange kind of thing inspired by comics. Usually they overwrite captions and do purple dialogue you'd never get away with here, and for good reason. There's





not as much attention to visuals as there should be.

MAGGIN: I was never very much interested in the Marvel things. But I'm a closet fan.

BATES: Neither one of us likes Marvel material.

WHY? WHAT'S THE MATTER WITH THE COMPETITION?

MAGGIN: I really don't think Marvel is competing with National. They're not working for the same market. I work for National because I'm not interested in writing for college students what should be read by kids. I think the only reason anyone over fifteen should enjoy reading a comic is a kind of whimsical one—because it would have made him happy when he was a kid, not because it boggles his mind now. It should take more than twenty well-illustrated pages to stretch the perceptions of someone that age or older.

BATES: They're only competing in the sense that they're taking up space on the stands.

MAGGIN: National's characters are more viable, I think, the stories tend to be better, and the attitude towards artwork also tends to be better. But I'll tell you one thing they do that National doesn't do well... National doesn't have the sense of SILLINESS that Marvel does.

DEFINE YOUR TERMS.

MAGGIN: Letter columns, ad campaigns, promotional gimmicks, even fan magazines National puts out, they're not as SILLY as at Marvel. They take themselves much more seriously at National for some ridiculous reason that's beyond me. Where Marvel will call their magazine **FOOM**, spend six months trying to get people interested in

what **FOOM** means, and it turns out to be "Friends of Ol' Marvel", with "old" spelled "o-l-apostrophe"... National will put out a magazine called **THE AMAZING WORLD OF DC COMICS**. It's an uninteresting name. **FOOM** is, too, but at least **FOOM** is dumb and silly, and everyone will say, "**FOOM**—what a stupid name." Nobody will think twice about a name like **THE AMAZING WORLD OF DC COMICS**, it seems to me.

BATES: This is the difference between National and Marvel. Marvel's readers are older, so they look at the books as more "camp," to be made fun of. National has younger readers who take the books much more seriously. If National wrote dialogue that tried to be campy, I'd be offended.

DC TRIED THAT DURING THE BATMAN TV ERA. IT SEEMED VERY FALSE FOR OUR CHARACTERS.

MAGGIN: As a for instance, I don't think that when somebody writes a letter to a reader explaining a price hike that it should be pompous. The right thing to do is to write on a parallel level with the reader, not condescending, not looking down. Often, I think, National's attitude is less cynical than Marvel's, but theirs is an outright put-on.

DO YOU THINK THE STORIES REFLECT THIS SORT OF ATTITUDE?

MAGGIN: Yes.

BATES: Yes, Marvel stories are just fun.

MAGGIN: Well, I think that's the level stories ought to be on.

BATES: If they're good stories, they should hold up as stories and still be fun, whereas Marvel's are just fun, fun, twenty pages of fun. There's no story—just action. There's nothing there.

MAGGIN: I take it that in your midwestern neo-puritan parlance, "fun" is roughly synonymous with "puerile." If that's the case, I agree.

THE WAY MARVEL STORIES ARE WRITTEN IS VERY DIFFERENT FROM NATIONAL'S. WHEREAS WE START WITH SCRIPTS, THEY BEGIN WITH A PLOT CONFERENCE, FOLLOWED BY THE ARTIST DRAWING THE STORY, AND THE DIALOG, CAPTIONS, ETC. GOING IN LAST.

BATES: Yes, I think that has a lot to do with it. One, it gives the artist the chance to draw just what he wants to draw, but two, it gets the writer in the habit of just letting the artist carry the ball. He gets lazy and does pretentious dialogue to make up for it.

DOES THIS HURT THE PLOT?

BATES: No, I think it eliminates it. It doesn't hurt it. There's just no plot there. I don't think that was the original intention, of course, but I fully believe that it happens.

MAGGIN: A story-telling artist can pull it off, though. Jack Kirby was different. He knew what to do with Stan Lee's story ideas.

BATES: Oh, yeah, it works if you have someone who knows what he's doing.



MAGGIN: Let's talk about something else.

SUPERMAN, THEN.

MAGGIN: Great!

WHAT ABOUT SUPERMAN ATTRACTS YOU TO THE CHARACTER?

MAGGIN: He's the prototype of the hero, the ideal person. He and President Kennedy probably influenced me more than anyone I've ever known except my father.

DID HE INFLUENCE YOU, BATES?

BATES: I never knew Elliot's father. Oh, you mean **SUPERMAN**! When I was a kid I had a **SUPERMAN** suit, and I used to go behind the barn and pray that God would give me the power to fly. I'd pray and I'd pray and I'd squint and then I'd say, "Well, let's see if it worked," and then I'd take a running jump, and it never worked. You could say that I was influenced by **SUPERMAN**.

WHAT IS UNIQUE ABOUT

SUPERMAN?

BATES: Clark Kent. Basically, you have Clark with whom you can identify, and **SUPERMAN** for action. They're both indispensable. You write a story with just **SUPERMAN** in it, and no Clark, and it's not a complete story.

MAGGIN: My first **SUPERMAN** story had no Clark.

BATES: For shame.

DO YOU GO FOR THE IDEA THAT SUPERMAN IS AN ALIEN BEING, REACTING AGAINST A HOSTILE WORLD?

MAGGIN: I don't think that an alien being would be interested in flying around and establishing himself as the greatest hero on a foreign planet.

BATES: I don't think he's the alien figure some people have tried to make him. This is a boy that was adopted at age one. He grew up here on earth; for all intents and purposes he's one of us. He just has super-powers.

THAT'S A BIG "JUST."

MAGGIN: Yes, but that's why he's kept his secret identity. He doesn't need one.

BATES: He's lived with it, though, all his life. He's never known anything different. Every other superhero got his powers after living as a normal person. The entire **SUPERMAN** idea is unique because he has been **SUPERMAN** since the day he was born, and he's been Clark, too. Both of them are very, very important to a story. Clark Kent is a character the reader can feel for. We're writing stories around him now, not just **SUPERMAN**. We're getting into his family, his private life. It's been hidden for a long time.

AS A PERSON, WHAT WOULD YOU THINK OF CLARK KENT IF YOU MET HIM?

MAGGIN: I'd ignore him.

BATES: Remember, to be successful in what he wants to do, Clark has to come off as average, kind of dull, the sort of person that never draws attention: the opposite of **SUPERMAN**.

YOU HAVEN'T DONE MANY

CONFLICT STORIES.

BATES: Conflict between who? Clark and **SUPE**? All possible variations of that idea have been exhausted. **SUPE**'s an integrated personality; that's part of his fascination as a character.

MAGGIN: Clark cares about his secret identity a lot more than any other superhero. It makes him just a little more like the people he has to come in contact with.

LIKE HIS NEIGHBORS. WHO MADE UP 344 CLINTON STREET?

BATES: Len Wein. Julie got the idea to do a story, but Len was the first writer to actually set up the apartment.

MAGGIN: Wasn't there a reprint which provided the address?

BATES: That gave the number. It was another area of Clark's life that had been neglected.

MAGGIN: We wanted to make "344 Clinton Street" as popular an address as "221-B Baker Street."

HAS CURT SWAN'S WORK CHANGED WITH THE "NEW LOOK" IN SUPERMAN?

BATES: Tremendously. His stuff used to have six panels a page and be pretty standard. Now he's one of the most powerful pencillers in the field.

IT'S TOO BAD FANS CAN'T SEE HIS PENCILS. NOT EVEN THE BEST INKERS CAN BRING OUT THAT FINE DETAIL.

MAGGIN: No argument. He's magnificent.

ELLIOT, YOU HANG AROUND NEW YORK A LOT. WILL YOU STAY HERE THE REST OF YOUR LIFE?

MAGGIN: No. Not at all. I get out almost every chance I get. Almost every place else I've been I've liked more.

YOU HAVE A MASTER'S DEGREE IN JOURNALISM FROM COLUMBIA. WHY'D YOU DO THAT?

MAGGIN: Looking for something to do, I guess. It simply occurred to me that a

B.A. is not much of a marketable commodity, so as long as I had a degree, I thought I might as well have a good one.

THINKING OF ADDING A SECOND GOOD ONE, MAYBE?

MAGGIN: Not this year.

WHAT ABOUT YOUR EDUCATION, BATES. YOU WENT TO OHIO UNIVERSITY?

BATES: Yes, and I have a B.A. I realized that it wasn't worth anything so I didn't make that mistake of getting another one worth even less. I stopped right there.

AN ANTI-INTELLECTUAL. WHAT ARE YOUR OTHER INTERESTS IN WRITING?

BATES: Well, I'd like to go into films. That's why I'm heading for Hollywood. I'm not leaving comics, I'll still write **SUPERMAN**. But I would just like to expand.

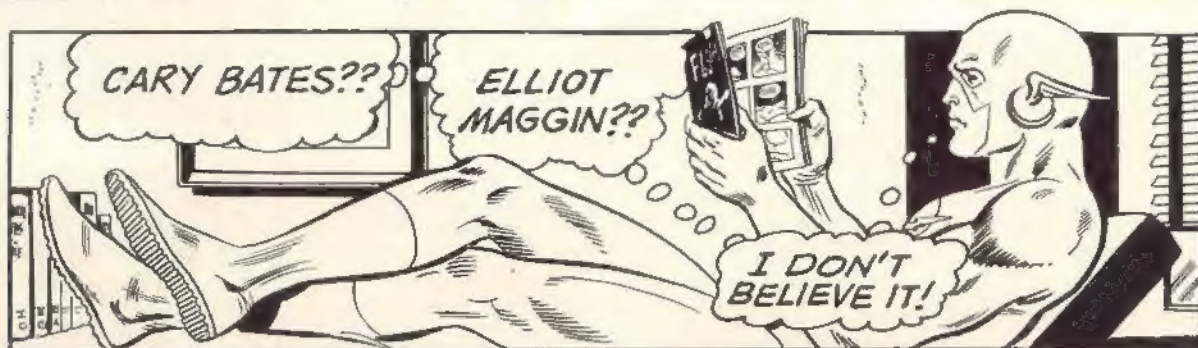
HOW ABOUT YOU, MAGGIN? WHAT DO YOU WANT TO DO FOR THE REST OF YOUR LIFE?

MAGGIN: I have some land on top of this hill in Pennsylvania, about an acre and a quarter, all surrounded by woods. The last time I was there was in June—my friend Rick and I went canoeing on the Delaware River where I almost drowned. I drove my car up to where my land was. There wasn't another car for miles and it was the most **QUIET** place I'd seen in my life. I saw this deer on my land and as soon as I saw it I yelled at the top of my lungs "Hey, Rick, there's a deer on my land, hey, Rick, lookit that!" The deer ran away and probably died of a heart attack. I want to build a house up there and sit around writing novels.

HOW LONG DO YOU GUYS THINK YOU'LL STICK WITH COMICS?

MAGGIN: Another week.

BATES: Maybe two.



AMAZING WORLD of EDITORIALS

Carl Gafford, my friendly neighborhood co-managing editor, wrote an editorial for our first issue, but in our frenzy to cram number one with exciting and interesting material, we crowded it out!

So here I am with the responsibility of explaining what this magazine is all about and why we are putting it out in the first place. One day in February, National's vice president, Sol Harrison, called in the company's six junior staffers—Gafford, Allan Asherman, Paul Levitz, Steve Mitchell, Guy Lillian and yours truly—to discuss an idea he has long had. We were six long-time comic book fans and most of us had had some experience in the fanzine publishing business. With our new experience on the other side of the fence and the help of DC's veterans of the comics industry, who was better equipped to put out a top-notch fan-oriented magazine?

We all agreed and planned to have the first issue out in time for the July Comicon. But talk is cheap and when May rolled around, none of us had started writing anything yet. In fact, we hadn't even decided who would be in charge!

We held a meeting—by now we had adopted the title "Junior Woodchucks"—and with five of us prepared to explain why we *didn't* want to be the managing editor, Carl ruined all

our fun by volunteering for the job.

That was when the fun began. All of a sudden, we had only two weeks to get the magazine together and delivered to the printer in order to have it in time for the convention. We did it. It nearly killed Carl, who, in addition to having the deadline headaches, had to put up with our complaints about his editing; but we managed to get the issue done.

When the smoke cleared, we decided to make some changes in the editorial pecking order. It was decided that Carl would handle the book from the production end and that I would chase everybody around trying to get things written in time. We haven't figured out whether it's working any better, though,

because I set a July 1st deadline and I still don't have half the magazine on July 8th. (Perhaps I should be optimistic. After all, while I don't have half, I *do* have the other half!)

In any event, we will hopefully have a full forty-eight page issue for you to read when this goes to press. Next issue, we'll open this page up to you . . . with letters commenting on our first issue. Why not drop us a line and let us know what you think of our magazine? The address is: THE AMAZING WORLD OF DC COMICS, National Periodical Publications, P.O. Box 116, Radio City Station, New York, N.Y. 10019.

.....

At right is Mike Uslan, the newest member of the Junior Woodchucks. Mike, who worked for DC last summer driving the Comicmobile and helping Sol Harrison coordinate the Junior Bullpen Program, is a law student at Indiana University. He pioneered a course in comic books there which made national news and wrote a definitive text on the subject. Currently, Mike is working on a variety of projects for DC (some of which you'll be reading about soon) and spends his remaining three hours a day playing tennis with his wife Nancy.



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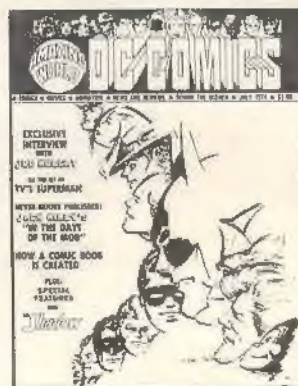
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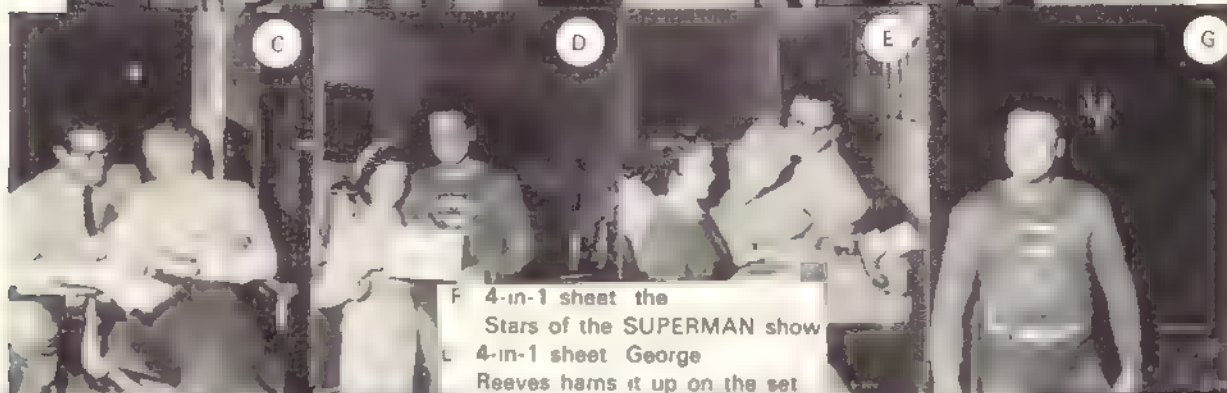
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The Adventures of

SUPERBOY

BY ALLAN ASHERMAN

In Hollywood, hundreds of films are produced every year. Very few of them are started and never completed.

Television is different. While theatrical motion-pictures are complete and separate productions, most programs produced for television fall into the category of a series. To sell a series, scripts are written, sponsors are found, a deal is made with a network and a pilot-film is written and produced. The "pilot-film" is the first episode of a series, the one that introduces the characters, and convinces the network to buy the show. Hundreds of pilot-films are made each year for TV., only a small fraction of them develop into finished series.

It's very hard to sell a television series. Even hit shows sometimes come close to not making it to the air. "Star Trek," for instance, had to do a SECOND pilot-film to convince N.B.C. to buy the series. "Star Trek" and its producer, Gene Roddenberry, were lucky to get that second chance. Some years ago another pilot had been produced, for another series that didn't get any second chance. The pilot-film was titled "Rajah's Ransom." The series would have been called

"THE ADVENTURES OF SUPERBOY!"

In 1960, when producer Whitney Ellsworth began to write scripts for THE ADVENTURES OF SUPERBOY, the "camp" craze was still a thing of the future. The concept was there, though; it had been used by Ellsworth as early as 1955. That year, the SUPERMAN T.V. series went to color production. To compensate for the increased costs, he limited the scope of his scripts and kept audience attention with tongue-in-cheek situations carefully tempered with action and suspense. This idea was carried over into the SUPERBOY series.

The story-line of "Rajah's Ransom" concerned Jimmy Drake, a classmate of Clark Kent's, who is sad because his father is only a doorman for the Smallville theatre. The theatre, meanwhile, is showing a film called "The Rajah's Treasure" and to publicize the movie, they've borrowed some very valuable jewels. Two crooks, "Shifty" Barnes and Stacey Harris, steal the jewels, and the only witness is the doorman. Unfortunately, though the police know who the crooks are, they've had plastic surgery shortly before their trip to Smallville. No one has seen their new faces except for Fred Drake, the doorman. Meanwhile, Fred, wishing to better himself, has been taking correspondence courses in art. He draws sketches of the crooks which the police use to track down the baddies with the aid of SUPERBOY.

"The Rajah's Ransom" was probably chosen to be the pilot because of the limited number of sets involved. The story also avoided any mention of Jonathan Kent, so there was one less part that had to be cast.

The episode was produced in black-and-white. Because of this, the SUPERBOY costume was made in three shades of brown, to photograph in proper contrast (a red, yellow and blue suit would have photographed a muddy shade of grey).

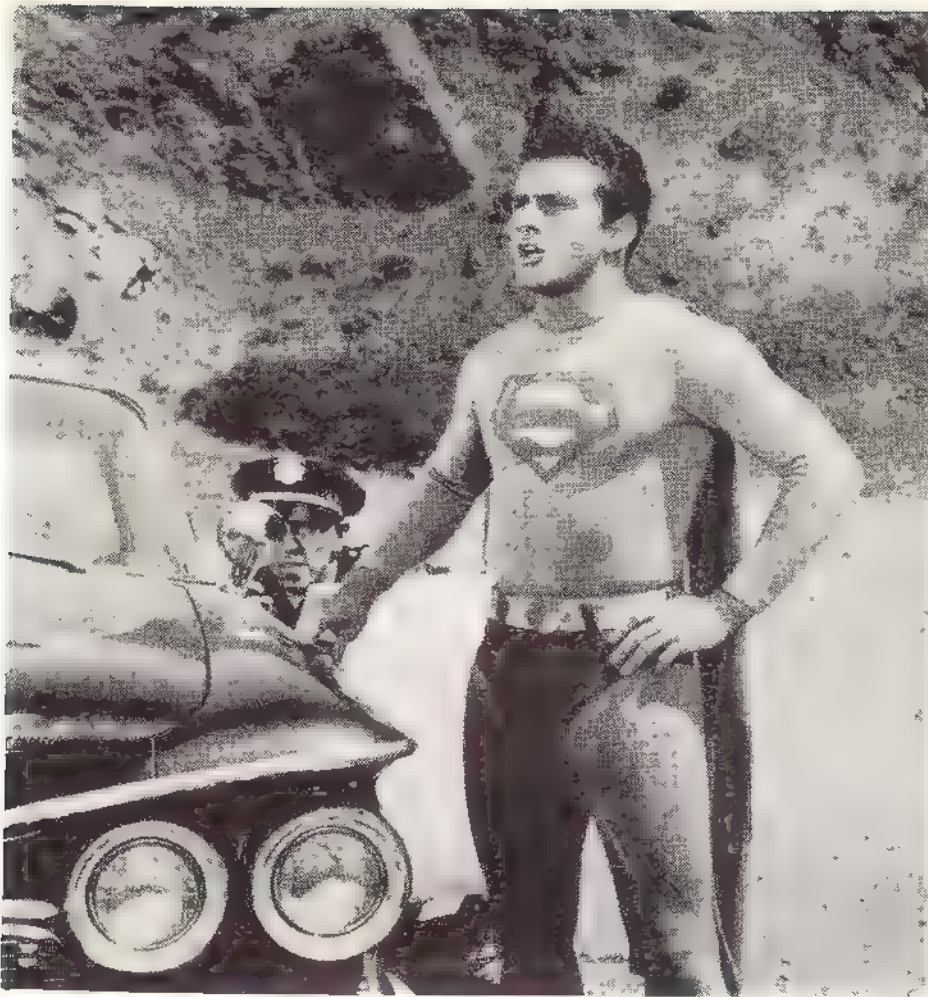
This writer recently had a telephone interview with Johnny Rockwell, the performer who starred as SUPERBOY in the film. He recalled some interesting things about the production.

For the flying effects, there was a springboard for the takeoffs. Both Johnny and Whitney Ellsworth thought these take-offs were exaggerated, and so some were done using Johnny's skill as a high-diver, he merely leaped over the

camera, which was placed at as low an angle as possible. The flying scenes themselves were accomplished with "process" photography, wires and harness. A "process" (also known as "rear-projection") screen was set up on the soundstage. Behind the screen a projector was set-up and, because of the special nature of the screen, the footage was projected from the rear and picked up on camera. In front of the screen was Johnny Rockwell in the SUPERBOY costume and a special harness-belt. Supported by wires, he was able to hang in front of the screen, apparently hovering in mid-air. The rear-projected aerial footage completed the illusion that he was flying through the air. For one scene of him flying down the road after the crooks' car, Rockwell was harnessed to a stationary bar, facing the camera. The camera was mounted on tracks, and it was slowly moved toward him, very steadily. This footage of SUPERBOY was then "matted" (superimposed) over footage of the highway, shot from a helicopter.

Because of a limited budget, other special-effects were held to a minimum. And money was saved other ways, too. Actress Trudy Ellison, who lost the role of LANA LANG to actress Bunny Henning, was featured in the cast. There were several other actresses who tried out for the role of LANA and all of THEM were also seen in the episode in different roles.

Location filming was done in Santa Monica at a local theatre. Unfortunately, the producer and director had forgotten about the neighborhood kids who, when they noticed "SUPERBOY," promptly mobbed the vicinity. Because of the noise, the crew probably ended up "looping" the dialogue (re-recording it in the studio to match the original lip-



Chief Parker and SUPERBOY close in on the thieves in "Rajah's Ransom"

Here's what happened a moment later, as seen in a panel from "The Saddest Boy in Smallville"



movements of the actors).

And now, for the first time in any magazine, here's a complete list of the 13 scripts written for **THE ADVENTURES OF SUPERBOY**. All were written in 1961, with the exception of "Tie Game," which was started in 1960.

- 1-"The Big Fence" by Robert Leslie Bellem and Whitney Ellsworth
- 2-"Tie Game" by Bellem and Ellsworth
- 3-"Achilles Was A Heel" by Bellem and Ellsworth
- 4-"Oil's Well" by Bellem and Ellsworth
- 5-"The Girl On the Asteroid" by Bellem and Ellsworth
- 6-"Super-Brave" by Bellem and Ellsworth
- 7-"One Man Team" by Vernon Clark and Ellsworth
- 8-"The Box From Krypton" by Bellem and Ellsworth
- 9-"Superboy's New Parents" by Paul Herber and Ellsworth
- 10-"Superboy Out West" by Bellem and Ellsworth
- 11-"John Doe: Superboy" by Bellem and Ellsworth
- 12-"Rajah's Ransom" by Clark and Ellsworth
- 13-"Superboy Vs. Superboy" by Clark and Ellsworth

"The Box From Krypton" would probably have been the most interesting episode possible from the list of scripts. But the budget would have been far too high for an unsold series pilot. This tale, like many of the other scripts, was adapted for use in **SUPERBOY** Comics. The box was full of forbidden Kryptonian weapons which Jor El, years before, had launched into outer space. One of the weapons was the "Phantom Zone" ray projector which caused **SUPERBOY** some serious problems.

"The Rajah's Ransom" appeared in the comics as "The Saddest Boy in Smallville" (**SUPERBOY** # 88, April, 1961). This same issue also had an adaptation of "One Man Team." (Smallville school officials want **SUPERBOY** to join the High School football team, until he proves he would be unfair competition.)

Robert Leslie Bellem had worked with Whitney Ellsworth on some of the last scripts written for **THE ADVENTURES OF SUPERMAN**. In fact, the plots of some of the **SUPERBOY** scripts bore a great resemblance to the **SUPERMAN** scripts in their subject matter. For instance, "Super Brave" was a tale about Indians, like the 1955 **SUPERMAN** script, "Test of a Warrior." Superboy

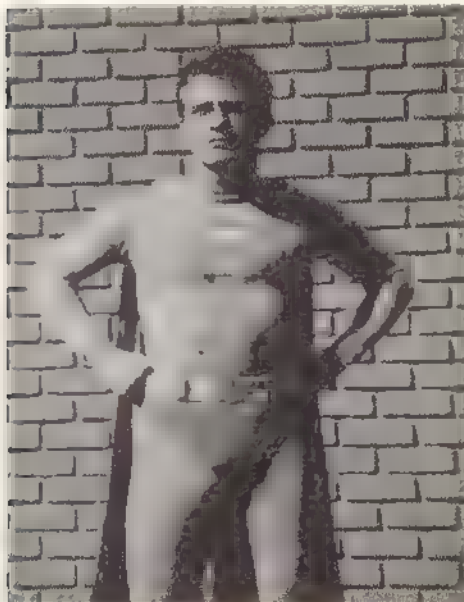
Out West" was similar in subject matter to SUPERMAN's "The Bully of Dry Gulch." In "Tie Game" SUPERBOY met aliens in a very tongue-in-cheek story, just as SUPERMAN had done several years before in "Mr. Zero."

Unfortunately, the pilot-film of THE ADVENTURES OF SUPERBOY was structured around a "teenage" fad that was coming to an end. "Dobie Gillis" and his like were shortly to be replaced by a host of secret-agent-types

If the pilot had been based upon a different type of tale (like science-fiction or espionage), things probably would have turned out differently. Today, THE ADVENTURES OF SUPERBOY is remembered only by fans and the people involved in its production. It is a project only vaguely discussed and, until this ar-



George Reeves (above) in the color SUPERMAN episode "Magic Secret," wears the SUPERMAN costume used as a guide in preparing Johnny Rockwell's SUPERBOY suit (below)



Cast—

Johnny Rockwell as . .
Bunny Henning as
Yvonne White as
Robert Williams as
Ross Elliot as
Monty Margates as
Trudy Ellison as
Dick Reeves as . . .
Jack Feree as

.SUPERBOY & CLARK KENT
LANA LANG
MA KENT
CHIEF PARKER
Fred Drake
Jimmy Drake
Donna Giveny
Shifty Barnes
Stacey Harris

Credits—

Producer
Director . .
Teleplay by
Director of Photography
Art Director
Film Editor
Production Supervisor
Audio Supervisor . .
Sound Editor
Music Editor
Set Decorator
Wardrobe
Makeup .
Casting

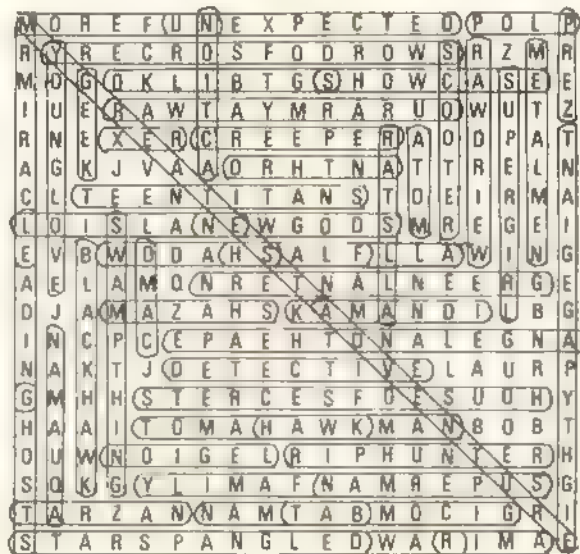
Whitney Ellsworth
George Blair
Vernon Clark & Whitney Ellsworth
Dick Rawlins
Jack Collis
John B. Woelz
Joe Wonder
Al Lincoln
Chuck Overhulser
Milton Lustig
Charles Thompson
Walt Hoffman
Fred B. Phillips
Harvey Clermont

ticle, almost nothing has been published about it. Considering the work that went into the writing, the casting, and the construction of the standing sets it's both sad and unfair. One can imagine how Johnny Rockwell felt after completing the pilot. He was told to rest up and come back prepared for a full season of work. Instead, he found himself suddenly incorporated into American

trivia as a name connected with the SUPERBOY series that almost was. Johnny, a close friend of Hugh Hefner, now lives in Mexico. Next Year he'll be opening a restaurant in Acapulco . . and on behalf of all the people who wanted very much to see THE ADVENTURES OF SUPERBOY on the air . . the best of luck, Johnny!

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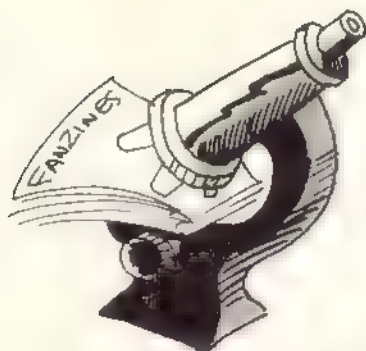
Here's the solution to last issue's PUZZLE!





CHUCKIN' IT

BY CARL GAFFORD



The title refers to the "Junior Woodchucks" nickname often applied to the staff of **AMAZING WORLD**. In this column we're going to let each staffer just speak out about anything relating to the themes of the issue or comics in general. Kind of a "second editorial," you might say.

I first started reading comics before I could really read. At the age of five on a wintry March day in 1958, my mother bought me a copy of **FLASH**'s last **SHOWCASE** appearance, and I've been hooked ever since. My fandom experience isn't quite that long, though.

Fandom first came knocking at my door—almost literally—in 1966. A letter printed in **STRANGE TALES** had brought me **THE COMIC EXAMINER**, a dittoed, West Coast Marvelzine of rather junior quality but remarkable for one thing: it was the first fanzine I had ever seen! Up until then I had believed I was a lone wolf, the only person who ever bothered with comics and now—now there was a whole following of comics bared before my eyes.

One fanzine led to another and finally I latched onto an issue of **STAR-STUDDER COMICS**, an offset adventure zine produced by the Texas Trio—Howard Keltner, Larry Herndon, and Buddy Saunders. It consisted of amateur super-hero texts and strips, and headlined contributions by people like Sam Grainger, Bill Dubay, Jim Starlin, Alan Weiss, Al Milgrom and George

Metzger, to name a few.

STAR-STUDDER led me to Tony Rutherford's **BOMBSHELL** line of ditto publications. I was so naive I thought you could shade ditto masters with a crayon over the original art. Well, live and learn, as they say.

In 1968, with friends Ed Romero and Lohr McKinstry, I started up a line of ditto publications called *Blue Plaque Publications*, spearheaded by our own fanzine, **MINOTAUR**. Mino, as we called it, was in ditto and featured amateur adventure strips and texts, not limited to super-heroes but also including s&s, sf and espionage. When we finally ground to halt in 1972, our sixteen issues had reached such appeal that we received an 8 rating (highly recommended) from **GEORGE**, fandom's fanzine review zine. It was the same rating as sfandom's leading fanzine **AMRA**.

Fandom has meant a lot to me over the years. I think if I had to isolate the one quality I've enjoyed the most it would be communication. Fandom is a way to communicate with people of like interests and talents. And in a hobby as rare as comics, that's often not easy to find.

To the thousands of people who want to express their talents, fandom is the ideal place. As long as you have a printing machine you have an open pipeline to hundreds of other creative souls who respond as you do to comics.

The type of fan today is not the type who originated fandom. No, let me clarify that. The type of fan **IN PROMINENCE** today is not the type that was prominent ten years ago, when fandom was getting its first starts through plugs in **JUSTICE LEAGUE** letter columns. Fans then were avid information-seekers, interested in the minutest bit of trivia about their favorite books. Nowadays a lot of that knowledge is available through legitimate books on the subject of comics, and more fans today are concerned

with the purchasing of products they like. That's why the emphasis now is on projects like **HERITAGE** and **PHASE**. Whatever, it's still communication.

Y'know, considering the great advantage fans have in communicating because of their common interest, I guess it's no wonder that fandom has grown by leaps and bounds over the years. And you can bet that **THIS** fan will still be showing up at conventions listening to panels and occasionally popping up in fanzines like this one. Because there's **STILL** a lot of words yet to be written about comics.



DIRECT CURRENTS

Well, we promised you an exciting summer of DC news, and we're delivering! We can't tell you all about it now, but we'll begin the inside story this issue and wrap it up in **Amazing World #3**

.....

The biggest news of the year is our dynamic dollar editions—not only have they become a fan sensation, but they're opening all sorts of new markets for comics—like variety stores, for instance. Not to mention some of the biggest chains of department and fast-food stores in the country. Look for our bi-monthly blockbusters in a new display box, too. It's designed to get our books the best spot in the store

.....

Of course, since the books are doing so well for us, we want them to be even better for you! The **Ghosts Limited Collectors' Edition** has four new stories in it and the **Rudolph** issue will feature 45 pages of brand-new story and art. DC's first editorial director, Sheldon Mayer, scripted and pencilled the story and newcomer Teny Henson finished it up in ink. We think the combination of the best of the old and the best of the new is terrific! We're not stopping here though! Next spring or summer will see the release of a very special dollar edition with all-new material from cover-to-cover!

.....

We're continuing our classic **Famous First Edition** series, too—**Batman #1**, **Wonder Woman #1**, and **All-Star Comics #3** (the first **Justice Society of America** adventure) are all being prepared for release

.....

Last issue we briefly mentioned that Joe Orlando was busy on a secret project and had to give up **Weird Mystery Tales** as a result. We can now reveal that he's been busily preparing to release a magazine that fans have been clamoring

for since January! Your reaction to our special one-shot **Sandman** magazine was so positive that we're launching it as a regular bi-monthly magazine. Both Joe Simon and Jack Kirby are tied up with other secret projects (which you'll learn about later in this column), so Joe kindly offered to assemble a staff that would carry on in their fine tradition. Mike Fleisher's the writer, and the art will be handled by Ernie Chua and Mike Royer. Watch for it around the first of the year!

.....

Another result of the **Sandman** one-shot was a revived interest around the office in a **Showcase**-style magazine. Older readers will remember that for almost two decades **Showcase** premiered one character after another and catapulted them into their own mags: **The Flash**, **Lois Lane**, **The Challengers of the Unknown**, **The Phantom Stranger**, and so forth. We're now preparing a new mag, similar, but not the same as **Showcase**, and our editors are hard at work on projects for it. Julie Schwartz, Murray Boltinoff, Joe Orlando, Joe Kubert, Joe

Simon and Jack Kirby are all in the process of gathering material for all-new features and the debuts of some of your favorite characters in their own titles

.....

We have a couple of other new magazines slated for next year, too, but more about them next time

.....

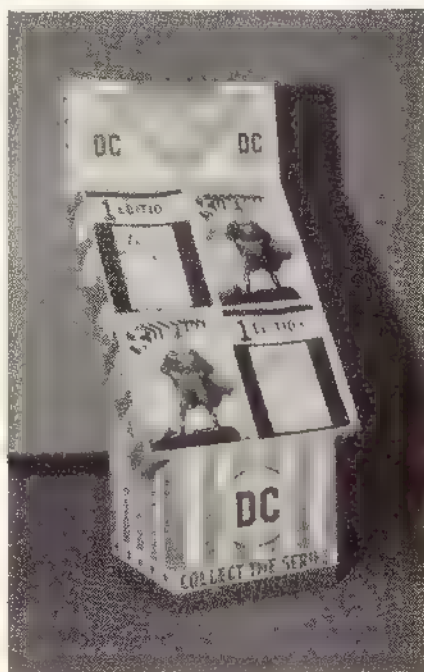
People News Department: Bob Rozakis has been made an Assistant Editor on Julie Schwartz's titles, as Nelson Bridwell moves up to Associate Editor. * Carl Gafford has been named Assistant Production Manager, as Steve Mitchell departs our proud pride of Woodchucks for what he hopes will be greener fields. * Adam Kubert, the younger generation's answer to Ben Oda, has been on staff this summer filling in for vacationing Morris Waldinger, our crack correctionist. * Ernie Chua is going to pencil a fill-in issue of **Batman**, and a second fill-in **Spectre**. Ernie's blue pencil is now DC's secret weapon. *

.....

First Story Department: Letterhack Mike Barr has moved into the credit box with an **Elongated Man** script, rapidly followed by former letterhack-turned-Assistant Editor Bob Rozakis, who is writing **Robin**. Keep an eye on the back features in **Detective Comics**, gang, it's a sneak peek at the future! * Carl Gafford is preparing his first script for **Weird Mystery Tales**.

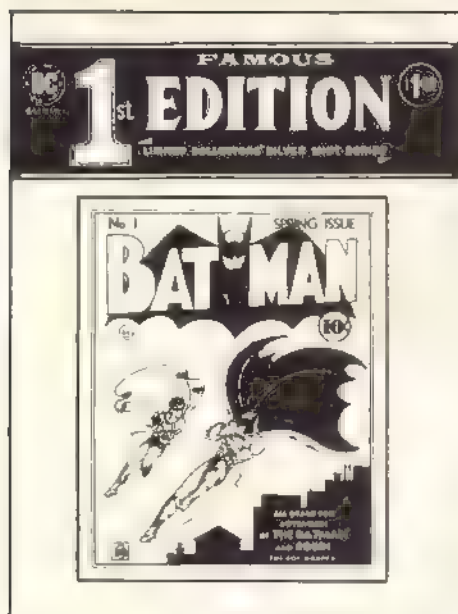
.....

There's much more coming up, but it's all hush-hush right now, so let's move on to the



SEPTEMBER COMICS LISTING

() **OUR ARMY AT WAR #275** (December). It's time for another blazing battle 100-pager this month, as Sgt.



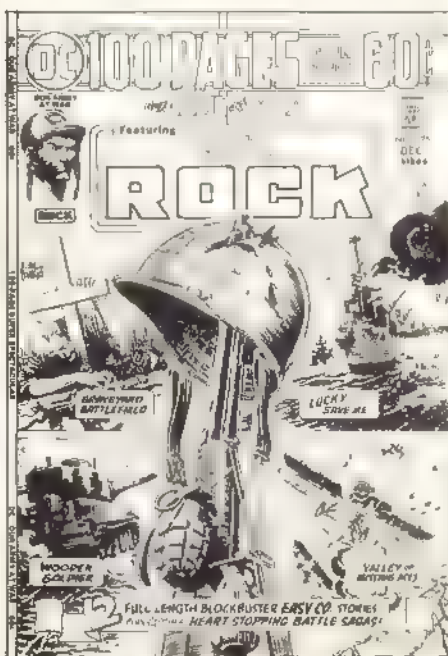
Rock and Easy Co. rotate their way into the super-spectacular spotlight. The latest combat classic finds the joes of Easy in a "Graveyard Battlefield" (Bob Kanigher and Russ Heath). There's also a new story of the crew of the U.S.S. Stevens, "Lucky—Save Me" by Sam Glanzman. Not to mention a book-length Sgt. Rock shocker from our files—"Sergeants Aren't Born..." by Kanigher and Joe Kubert, and a bevy of short battle blockbusters from the past: "The Man Behind The Flintlock," "Trench Trap," "The Easy Way," and "Valley Of Missing Aces." Cover by Joe Kubert. (On sale the first week in September)

() **THE WITCHING HOUR #49** (December). It's always 12.00 Midnight at the witches' house and this issue's scare festival includes: "The Bride Of Satan," "The Prisoner Of Mortuary Island," and "You Can't Kill A Corpse." Cover by Nick Cardy. (On sale the first week in September)

() **YOUNG LOVE #113** (December/January). Another super-spectacular of the finest new tales of romance by Joe Simon, plus classic reprint tales of tender hearts from our files. (On sale the first week in September)

() **LIMITED COLLECTORS' EDITION** featuring **GHOSTS #C-32** (December/January). All-new chillers shed the light on "Famous Haunted Houses" (art by John Calnan), "The Horrors of Witchcraft" (art by Gerry Talaoc), "Famous And Infamous

Ghosts" (art by E.R. Cruz), and "The Diabolic Cult Of Voodoo" (art by Q Redondo) Plus the very best terror-tales from the first half-dozen issues of the Ghosts magazine: "A Specter Poured The Potion" (art by Artie Saaf); "Death's Bridegroom" (art by Jim Aparo); "The Dark Goddess Of Doom" (art by John Calnan); "Death, The Pale Horseman" (art by Saaf); "The Spectral Coachman" (art by Tony DeZuniga); "The Crimson Claw" (art by George Tuska); "Fanged Specters Of Kinshoro" (art by Ernie Chua); "Death Awaits Me" (art by Jerry Grandenetti); "Ghost Cargo From The Sky" (art by Jack Sparling), and "Death Is My Mother" (art by DeZuniga) All the scripts for the book were written by the late Leo Dorfman, who was instrumental in the creation of the Ghosts magazine and considered it among his finest work



Plus a "Midnight Maze" by Bob Rozakis, back-cover diorama by Sam Glanzman, and cover by Nick Cardy. (On sale the first week in September)

() **FAMOUS FIRST EDITION** presents **BATMAN #F-5** (December/January). And now, Batman #1—featuring his origin, the first two Joker stories, the premiere of the Catwoman, and Batman soloing against the monsters of Professor Hugo Strange. (On sale the first week in September)

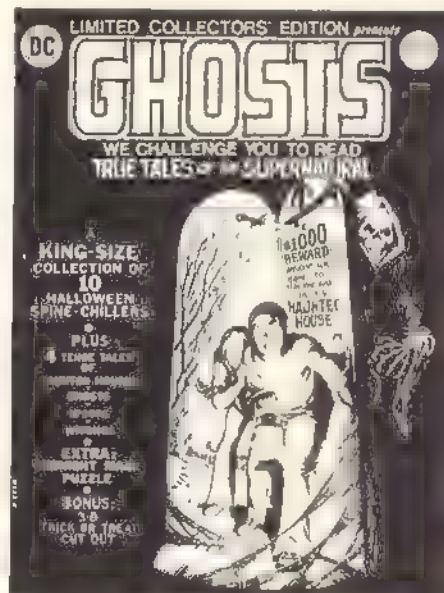
() **WONDER WOMAN #215** (December/January). The Amazing Amazon's quest continues, this time with the King of the Seas guest-starring in the incredible tale of "The Amazon At-

tack Against Atlantis!" Watch Aquaman defending Wonder Woman in "court" and mysterious feats of magic and menace in this novel-length Cary Bates, John Rosenberger, Vince Colletta collaboration. Cover by Nick Cardy. (On sale the second week in September)

() **PHANTOM STRANGER #34** (December/January) Gang warfare can wreck cities, but what about its effect on the innocent members of the families of the criminals? The Phantom Stranger becomes ensnared in that problem when he meets a young man who just suffered "A Death In The Family." Script by Arnold Drake, art by Gerry Talaoc. Plus a Doctor 13 tale filling in so Nestor Redondo could do a top-notch job on Black Orchid, "And The Dog Howls Through The Night" by Steve Skeates and Tony DeZuniga. Cover by Jim Aparo. (On sale the second week in September)

() **KAMANDI #24** (December) Kamandi is washed ashore near an ancient house whose mysterious inhabitants are being terrorized by an unknown power. All this plus the talking animals of Earth After Disaster by Jack Kirby with inking by D. Bruce Berry. (On sale the second week in September)

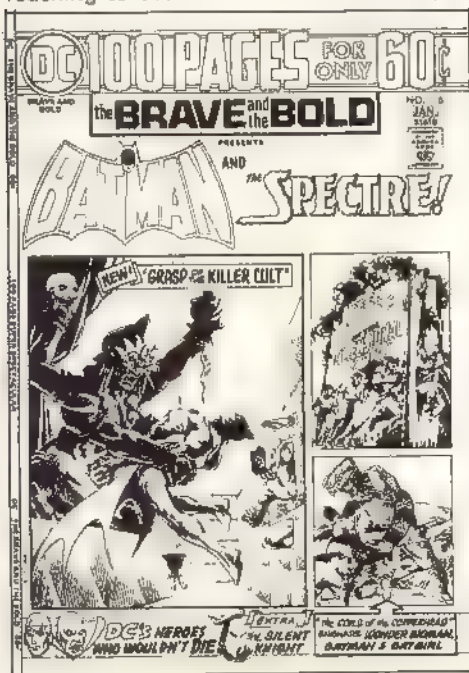
() **HOUSE OF MYSTERY #228** (December/January). Special Halloween Issue! Beginning with an intro page by Alfredo Alcala, you will tour the terrifying tales of Cain, master storyteller "The Wisdom Of Many, The Wit Of One" by Doug Moench and Frank Robbins leads off the issue, and it's backed up by



three more new chillers: "The Rebel" by Maxene Fabe (from a story idea by Mike Pelowski), Alan Kupperberg and Neal Adams, "A Coffin For Bonnie & Clyde" by Bob Kanigher and Jack Sparling, and "The Fireworks Man" by Michael Fleisher, Russel Carley, and Gerry Talaoc. Also featured is a lesson in making your own "Halloween Monster Cards." And from the files in the basement of the HOM come a half-dozen daring demons from the past: "The Man Who Murdered Himself" (art by Berni Wrightson); "The Dragon Of Times Square" (art by Bob Brown); "Seven Steps To The Unknown;" and "The Wheel Of Fate." Cover by Robbins. (On sale the second week in September)

() **RIMA, THE JUNGLE GIRL #5** (December/January). Now that her origin story has been told, Rima moves on to new adventures, beginning with "Jungle Vengeance," the story of a crazed doctor who makes natives endure inhuman tests to train them into a super-army. Script by Bob Kanigher, art by Nestor Redondo. Plus the latest epic of **The Space Voyagers**: "The Queen Ant," which is all it sounds like and more! Script by Kanigher, art by Alex Nino. Cover by Joe Kubert. (On sale the second week in September)

() **THE SHADOW #8** (December/January). Denny O'Neil and Frank Robbins present "The Night Of The Mummy," as the preserved remains of a centuries-dead Central American begins a series of twentieth-century murders reaching to the heart of New York City



Cover by Robbins. (On sale the second week in September)

() **BLACK MAGIC #7** (December/January). "The Cloak" brings death to all who wear it! Plus three other Simon & Kirby classic shockers—"The Mary Celeste—Ship of Evil," "The Freak" and "The Boy Who Was 2,000 Years Old." (On sale the third week in September)

() **SUPERMAN #282** (December). "Lex Luthor—Super-Scalp-Hunter" returns, as Elliot Maggin, Curt Swan and Kurt Schaffenberger collaborate on a tale in which the master criminal makes Superman 10 years younger to give himself a better chance of defeating the Man of Steel! Plus an Amazing World



of Krypton tale about "The Loneliest Man In The Universe" (Martin Pasko and Ernie Chua). Cover by Nick Cardy. (On sale the third week in September)

() **THE BRAVE & THE BOLD #116** (December/January). Batman meets the ghostly guardian from Adventure Comics, **The Spectre**, as they join forces to tackle the mysterious Thugs who hold Gotham City in "The Grasp Of The Killer Cult" (Bob Haney and Jim Aparo). Plus **The Teen Titans** in "The Dimensional Caper" (Haney and Nick Cardy); Batman, Wonder Woman and Batgirl in "The Coils Of The Copperhead" (Haney and Bob Brown); **The Silent Knight** in "Knight For A Day" (Bob Kanigher and Irv Novick); and special features on "The Many Lives Of The Spectre" and "Heroes Who



Wouldn't Die." Cover by Aparo. (On sale the third week in September)

() **GHOSTS #33** (December). In this issue: "The Hangman Of Specter Island" (art by E.R. Cruz); "The Fangs Of The Phantom Hound" (art by Ruben Yandoc); and "Visit From A Strange Specter" (art by Alfredo Alcalá), which presents an eerie choice between life and death. Cover by Nick Cardy. (On sale the third week in September)

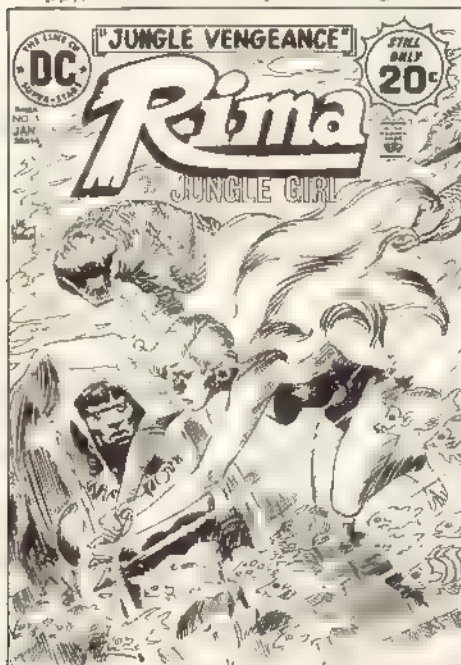
() **HOUSE OF SECRETS #126** (December). Four fear fables from Abel: "The Haunter And The Haunted" (David Micheline and Q. Redondo); "The Long Run" (guest-starring Cain and Gregory in a quickie by Steve Skeates and Lee Marrs); "On Borrowed Time" (Jack Oleck and Alex Nino); and "Weird Wanda" (Michele and Ernie Chua). Cover by Luis Dominguez. (On sale the third week in September)

() **OUR FIGHTING FORCES #152** (December/January). The Losers are accidentally dropped in the middle of an enemy-held town. It wouldn't be so bad, but our battle-weary commandos were supposed to be on a three day pass! (On sale the third week in September)

() **WEIRD WAR TALES #32** (December). "My Enemy The Stars" is one of the last classics to come from the typewriter of the late Bill Finger and it's well-worth watching for. Art by Gerry Talaoc. Plus: "A Glutton For Punishment" (Jack Oleck and Jess Jodloman); "Mission Into Madness"

(George Kashdan and Bill Draut); and a new episode of *The Day After Tomorrow* by Steve Skeates and Bill Draut. Cover by Luis Dominguez. (On sale the fourth week in September)

() **THE SUPERMAN FAMILY #168** (December/January). Supergirl goes into all-new action when she meets "The Girl With The See-Through Mind." Sound familiar? Right—it's Lena Thorul back in the story of a young woman being driven to suicide through empathy! Scripts by Elliot Maggin, art by John Rosenberger and Vince Colletta. Plus "Lois Lane, Super-Telepath" (Otto Binder and Kurt Schaffenberger); "Jimmy's D-Day Adventure" (Leo Dorfman, Curt Swan and George Klein); "Lana Lang's Mystic Power" (art by George Papp); "Brainiac's Super-Revenge" (art



by Swan and Klein); Mr. Mxyzptlk in "The Infernal Imp" (art by Swan and Klein); and "The Fugitive Krypto" (art by Papp). Cover by Nick Cardy. (On sale the fourth week in September)

() **WEIRD MYSTERY TALES #15** (December/January). Tex Blaisdell debuts as an editor. Eve takes over the whole magazine, and that's only the beginning! There's also: "Doom On Vampire Mountain" (Michael Fleisher, Russell Carley and Jess Jodloman); "Drive-In Death" (Paul Levitz and Q. Redondo); and a "Blood Moon" in the sky (David Michelinie and Ruben Yandoc). Cover by Luis Dominguez. (On sale the fourth week in September)

() **DETECTIVE COMICS #444**

(December/January). Re-enter Julie Schwartz, and enter Batman—"Bat-Murderer!" as a new multi-part series by Len Wein and Jim Aparo begins. The title's no joke—the victim is Talia, and the accused is the Caped Crusader! Also, *The Elongated Man* puzzles the case of "The Magical Mystery Mirror" in a tale by Mike Barr and Ernie Chua and there's a collection of classic detective stories. Robin in "Dick Grayson, Detective" (art by Jim Mooney); *Star Hawkins'* first adventure, "The Case Of The Martian Witness" (John Broome, Mike Sekowsky and Bernard Sachs); "The International Sky Police" (art by Leonard Starr); Kid Eternity versus the unknown leader of a ruthless gang, Roy Raymond versus "The Good-Luck Prophet" (art by Ruben Moreira); Sierra Smith on "The Case Of The Haunted Horse" (art by Alex Toth), and "Circus Beat" (art by Moreira)



Cover by Jim Aparo. (On sale the fourth week in September)

() **TARZAN #234** (December/January). The conclusion of "Tarzan and The Lion Man" by Joe Kubert, plus Korak in "White Death" by Bob Kanigher and Alex Nino, and six jungle classics. "I Was A Prisoner In A Human Zoo;" Detective Chimp in "A Whistle For Bobo" (John Broome and Carmine Infantino); "I Was A Jungle Ringmaster;" *Congo Bill* versus "The Man-Eater Of Mandalao;" "I Shoot With A Camera;" and Tarzan versus "The Thunder Lizard." Cover by Kubert. (On sale the fourth week in September)

() **ACTION COMICS #442** (December). Superman literally has to

outrance a speeding bullet to save the life of the host of "The Midnight Murder Show" (Cary Bates, Curt Swan and Kurt Schaffenberger). Plus *The Atom* returns to his incredible *Time Pool* for the adventure of "The Little Man From Mars" by Martin Pasko and Mike Grell. Cover by Nick Cardy. (On sale the fourth week in September)

OCTOBER COMICS LISTING

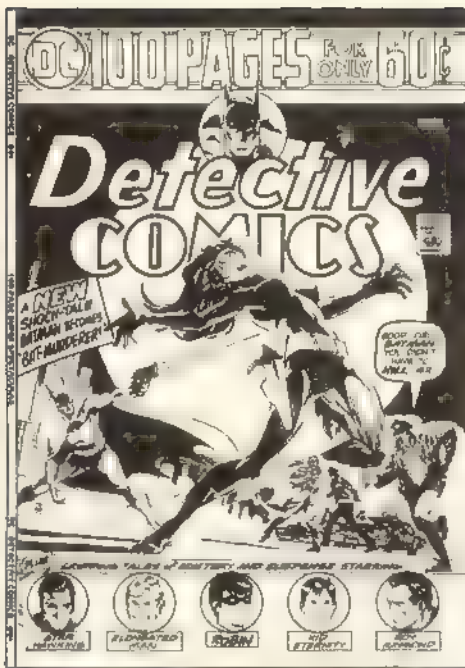
() **OUR ARMY AT WAR #276** (January). Can anything break the army's toughest top-kick? No, you say? Well, a dream nearly does when Easy Co.'s sarge keeps imagining that there's "A Bullet For Rock" coming! Script by Bob



Kanigher, art by George Evans. Plus Bob Kanigher's *Gallery of War*—"Rubble" (art by Ric Estrada). - Cover by Joe Kubert. (On sale the first week in October)

() **GHOSTS #34** (January). In this issue: "Wrath Of The Ghost Apes" (Leo Dorfman and Alfredo Alcalá); and "The Yawning Mouth Of Hell" (art by Jerry Grandenetti). Cover by Nick Cardy. (On sale the first week in October)

() **YOUNG ROMANCE #203** (January/February). New love stories are: "Lover Wanted," "Ode To An Older Man;" "Kaleidoscope;" "Without Doubt;" "A Lover Questions; A Lover Answers;" "I Don't Care About You;" and "All That Love For A Dollar." Plus



classics like "Once Is Enough," "Our Dream House," "Little Lost Lamb," "Why Can't I Stop Crying," "Come To My Wedding," and "Love Lessons." (On sale the first week in October)

() **JUSTICE LEAGUE OF AMERICA #115** (January/February) The return of J'Onn J'Onzz, Manhunter From Mars, finds the JLA pitted against a monster who turns the heroes' own powers against them! "The Last Angry God" is by Denny O'Neil, Dick Dillin and Dick Giordano. Plus the Justice Society battling an "Evil Star Over Hollywood" in a Golden Age Special and an impossible adventure of the JLA—"The Indestructible Creatures Of Nightmare Island" (Gardner Fox, Mike Sekowsky, Bernard Sachs). Cover by Nick Cardy (On sale

the first week in October)

() **SWAMP THING #14** (January/February). David Michelinie begins his role as the man-monster's writer with the tale of "The Tomorrow Children" who haunted the swamp. Cover and art by Nestor Redondo. (On sale the second week in October)

() **KAMANDI #25** (January). The locale is the lake of monster fish! The cast of characters includes Kamandi, his mutant friends Ben Boxer, Steve, and Renzi, and the stars of the "Freak Show." By Jack Kirby with inking by D. Bruce Berry. (On sale the second week in October)

() **WEIRD WESTERN TALES #26** (January/February). Jonah Hex rides the trail into terror as he is arrested for being a member of the train-robbing gang he's actually hunting! And then he's broken out of jail by the men he's trying to kill! It's all in the very special "Face-Off With The Gallagher Boys" by Michael Fleisher, Russell Carley, and guest-artist Doug Wildey! Cover by Luis Dominguez (On sale the second week in October)

() **THE UNEXPECTED #161** (January/February). Chilling new tales of mystery and suspense include: "Has Anyone Seen My Killer?" "The Haunted Doll-house," and "Mis-Judgment Day" Plus: "The Face In The Ball," "The Supernatural Swindler," "Ball Of String," "Roehmer's Revenge," "The Queen Who Lived Again," "The House That Hate Built," "The Death Of The Man Who Never Lived," "Wake Me Before I Die," "The Menace Of Wrecker's Reef," and "The Day Nobody Died." Cover by Nick Cardy (On sale the second week in October)

() **SUPERMAN #283** (January). The Man of Steel has to take on an entire new secret identity in order to foil a blackmail plot in "Superman's Mystery Masquerade" by Cary Bates, Curt Swan and Bob Oksner. Plus a Superman special as another dimension's law-enforcement official's report that "One Of Our Imps Is Missing!" And guess where Mr Mxyzptlk is! Script by Elliot Maggin, art by Swan and Oksner. Cover by Nick Cardy. (On sale the third week in October)

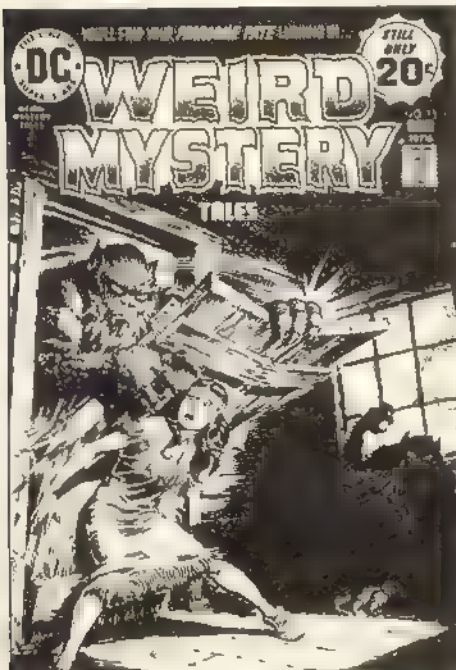
() **G.I. COMBAT #175** (January/February). A case of mistaken identity adds to the drama of the capture of Hill #217 for the crew of "The Captive Tank" in the latest Haunted Tank thriller by Bob Kanigher and Sam Glanzman. Plus "Ace Without Pity" by Kanigher and Ric Estrada. Cover by Joe Kubert. (On sale the third week in October)

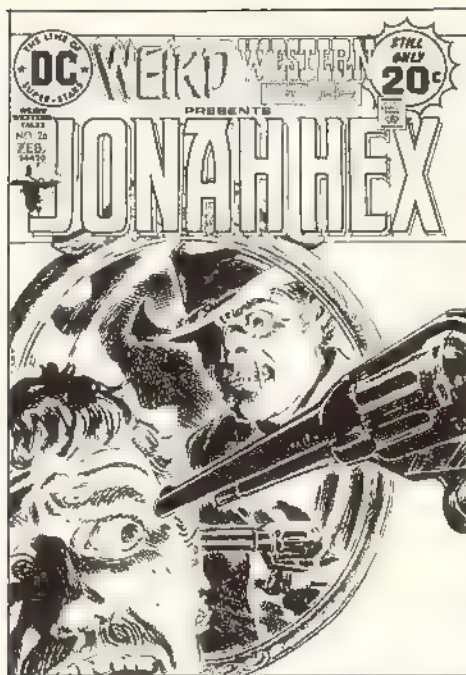
() **PLOP! #9** (January/February). Plop holds an open-house Halloween get-together for all you creature-culture-kooks. Special features are "The Temple Of Ikka-Ka-Ka" by Steve Skeates and Sergio Aragones, "The Killer Kind" by Jack Oleck and Dave Manak, and "A Nose To Remember" by Skeates and Lee Marrs. Plus Super-Plops by Kurt



Schaffenberg and loads of other fun stuff. Cover by Basil Wolverton. (On sale the third week in October)

() **WORLD'S FINEST COMICS #227** (January/February). "Death Flaunts Its Golden Grin" for our heroes when Superman and Batman track Deadman, alias Thomas Wayne, to an aerial circus that's the front for a gold-smuggling ring! Script by Bob Haney, art by Dick Dillin and Tex Blaisdell. Plus The Vigilante in "The Reformed Owlhoot Club," The Manhunter From Mars in "The Man With 20 Lives" (art by Joe Certa); Rip Hunter investigating "The Secret Of Mount Olympus" (art by Bill Ely); and Anti-Superman and Anti-Batman, "The Cape And Cowl Crooks" (art by Curt Swan and George Klein). Cover by Nick Cardy. (On sale the third week in October)





() **THE WITCHING HOUR #50** (January). In this issue, "Those Eerie Eyes In The Grinning Skull" (Carl Wessler and Fred Carrillo); "Let The Hangman Wait;" and "Nightmare Village" (George Kashdan and Ruben Yandoc). Cover by Nick Cardy. (On sale the third week in October)

() **SHAZAM! #16** (January/February). This issue features the Seven Deadly Enemies Of Man: "The Man Who Stole Justice" is the case of Injustice corrupting a judge, by Elliot Maggin and Kurt Schaffenberger; Mary Marvel in "The Green-Eyed Monster" of Envy (Nelson Bridwell and Bob Oksner); and "The Sneaking Doom" of Pride (art by C.C. Beck and Pete Costanza); the Selfish "Invention Miser" (art by Costanza); Capt. Marvel Junior and "The Lazy

Genie" (art by Bud Thompson); "The World Hater" (art by Beck and Costanza); The Greedy "Monarch Of Money" versus The Marvel Family (art by Schaffenberger); and "King Kull & The 7 Sins" (art by Beck). (On sale the fourth week in October)

() **OMAC #3** (January/February). The One-Man Army Corps begins a war against a nation that has been mobilized into an army By Jack Kirby with inking by D. Bruce Berry. (On sale the fourth week in October)

() **STAR SPANGLED WAR STORIES #184** (January/February) Patriotism is a doubled-edged sword, as the Unknown Soldier discovers when he encounters a man with "A Sense Of Obligation" in this latest tale of war by



David Michelinie and Gerry Talaoc. Plus "Death On The Russian Front" by Steve Skeates and Ramona Fradon and Sergio Aragones' War Games. Cover by Joe Kubert. (On sale the fourth week in October)

() **HOUSE OF SECRETS #127** (January). In this issue, "Death On Cue" (David Michelinie and Ruben Yandoc), "A Test Of Innocence" (Mike Pellowski, Mike Sekowsky, and Bill Draut); and "Headman Of Hell" (Len Wein, Marv Wolfman and Abe Ocampo). Cover by Luis Dominguez. (On sale the fourth week in October)

() **SUPERBOY AND THE LEGION OF SUPER-HEROES #206** (January/February). Ferro Lad and In-

visible Kid are dead, right? Then how can they appear in 20th Century Smallville and become "The Legionnaires Who Haunted Superboy" in this new tale by Cary Bates and Mike Grell? Plus—"Welcome Home, Daughter . . . Now Die!" starring Princess Projectra and Karate Kid (by Bates and Grell) Cover by Nick Cardy (On sale the fourth week in October)

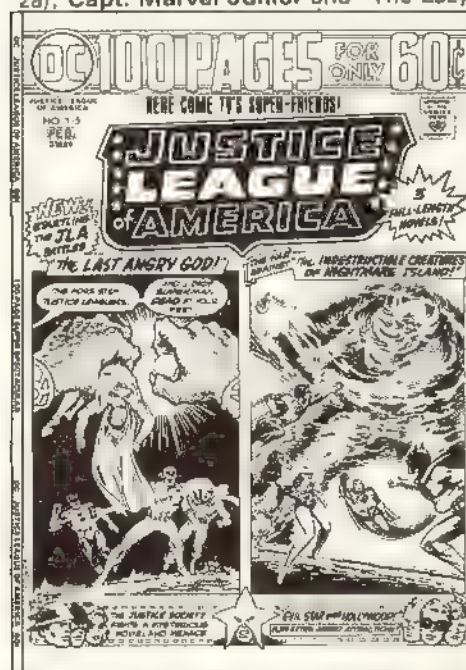
() **WEIRD WAR TALES #33** (January). In this issue: "The Pride Of The Master Race" (Jack Oleck and Jess Jodloman); "The Great Brain Robbery" (George Kashdan and Bernard Baily), and "My Spirit . . . Your Executioner" (Kashdan and Jack Sparling). Cover by Luis Dominguez (On sale the fifth week in October)

() **THE FLASH #231** (January/February). A new villain joins the roster of The Flash's Rogues' Gallery, but what is it that makes The Dude "The Only Crook Flash Could Never Catch"? Script by Cary Bates, art by Irv Novick and Frank McLaughlin. Plus the duel between Green Lantern and Aaron Burr, "The Man of Destiny" by Denny O'Neil, Dick Dillin and Tex Blaisdell Cover by Nick Cardy. (On sale the fifth week in October)

() **BATMAN #260** (January/February). The Joker returns with a new laughing serum that declares "This One'll Kill You, Batman!" (Denny O'Neil, Irv Novick, and Dick Giordano). Plus "The Grade A Crimes:" "The Perfect Crime—Slightly Imperfect" (art by Kane and Sid Greene); "The Case Without A Crime" (art by Win Mortimer); Alfred in "The Pearl Of Peril" (art by Jerry Robinson), and "The Riddler's Prison Puzzle Problem" (art-by Frank Springer and Sid Greene). Cover by Nick Cardy (On sale the fifth week in October)

() **ADVENTURE COMICS #437** (January/February). There's deadly danger walking the streets of New York City when Gwen Sterling's kidnapping opens the case of "The Spectre And The Human Bombs" (Michael Fleisher, Russell Carley, Ernie Chua and Jim Aparo). Plus Aquaman's futile attempt to spend "A Quiet Day In Atlantis" (Paul Levitz and Mike Grell) Cover by Jim Aparo. (On sale the fifth week in October)

() **ACTION COMICS #443**



(January). It's super-spectacular time, so we have a new novel-length thriller—"At Last -Clark Kent, SUPER-HERO!" Nine villains have captured their old foes—the whole JLA minus Superman in this Elliot Maggin. Curt Swan shocker! Plus: *The Sea Devils* in "The Ghost Of The Deep" (Bob Kanigher and Russ Heath), *Matt Savage—Trail Boss* in "Revolt In Painted Canyon" (Gardner Fox and Gil Kane); "The Super-Brain Of Adam Strange" (Fox and Carmine Infantino); *Hawkman* in "The Amazing Thefts Of The I.Q. Gang" (Fox and Murphy Anderson); and a *Black Pirate* classic by Shelly Moldoff. Cover by Nick Cardy. (On sale the fifth week in October)

NOVEMBER COMICS LISTING

() **OUR ARMY AT WAR #277** (February) Sgt. Rock and Easy Co. meet "The Gashouse Gang" in a Bob Kanigher-Russ Heath collaboration. Plus a new Kanigher's *Gallery Of War* feature: "Deathwatch" (illustrated by Ric Estrada). Cover by Joe Kubert. (On sale the first week in November)

() **GHOSTS #35** (February). In this issue: "The Ghost Who Possessed Lisa," "The Demon's Inn," "Fued With A Phantom," and "The Sprite Of The Specter" Cover by Nick Cardy (On sale the first week in November)

() **YOUNG LOVE #114** (February/March). Another heart throb-filled collection of new and old romances assembled by Joe Simon. (On sale the first week in November)

() **LIMITED COLLECTORS EDITION** featuring **RUDOLPH #C-33** (February/March). Featuring a brand new 45-page novel starring Rudolph, Grover, and all the rest of Santa's helpers. Script and pencils by Sheldon Mayer, inks by Teny Henson. Plus a Rudolph tale from the past, and a spectacular collection of game and feature pages for the young reader (On sale the first week in November)

() **FAMOUS FIRST EDITION** presents **WONDER WOMAN #F-6** (February/March) A dollar-sized replica of *Wonder Woman #1*, Summer, 1942. It includes her origin story and some of the greatest of her early adventures, as told by William Moulton Marston and

H.G. Peter (On sale the first week in November)

() **RIMA, THE JUNGLE GIRL #6** (February/March). Rima's new adventures continue, as chronicled by Bob Kanigher and Nestor Redondo. Plus a new installment of *The Space Voyagers* by Kanigher and Alex Nino. Cover by Joe Kubert. (On sale the first week in November)

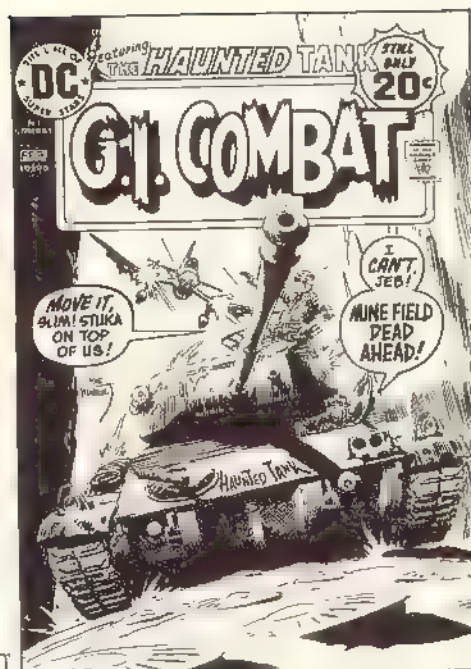
() **PHANTOM STRANGER #35** (February/March). Introducing Doctor Nathan Seine, master of magic and science, and possibly the most dangerous foe *The Stranger* has ever faced! "The Demon Gate" opens a new chapter in *The Stranger's* career, as David Michelinie takes over as writer and



begins to move the strip in a new direction. Art by Gerry Talaoc. Plus—"The Black Orchid Is Watching You!" in the first part of a two-part drama by Sheldon Mayer and Nestor Redondo. Cover by Jim Aparo. (On sale the second week in November)

() **KAMANDI #26** (February). The Last Boy on Earth finally reaches the domain of the devils in "The Heights of Abraham"—and again meets agents of the Sacker Company, courtesy of Jack Kirby and D. Bruce Berry (On sale in the second week in November)

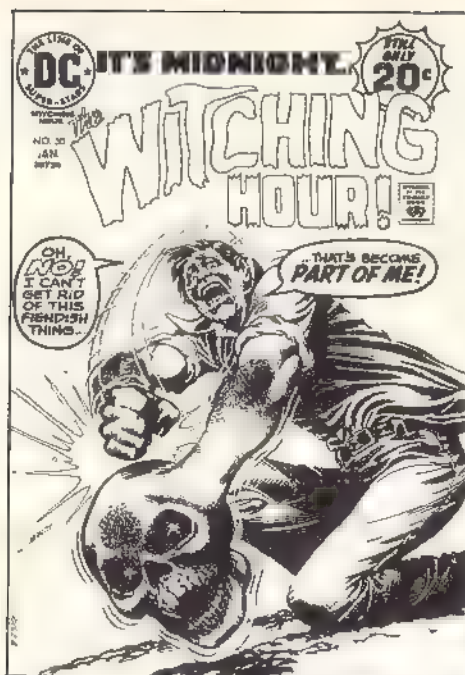
() **HOUSE OF MYSTERY #229** (February/March). The response to the 20-page novel in *HOM #227* was so good that we're springing another novel



on you—a 36-page gothic mystery tale originally scheduled for *Secrets Of Sinister House* but never published "Nightmare Castle" is by Bob Kanigher and Nestor Redondo and it's backed-up by: "Sir Greeley's Ghost" (by Otto Binder and Jack Sparling), "Sour Note" (by Nelson Bridwell and Jerry Grandenetti); "I Was A Spy For Them" (art by Mort Meskin); "The Mask Of The Red Fox" (Kanigher and Alex Toth); "Grave Results" (art by Wayne Howard), *Cain's Gargoyles* by Sergio Aragones, and other features. Cover by Nestor Redondo. (On sale the second week in November)

() **WONDER WOMAN #216** (February/March). At long last—the true story of what would happen if a man set

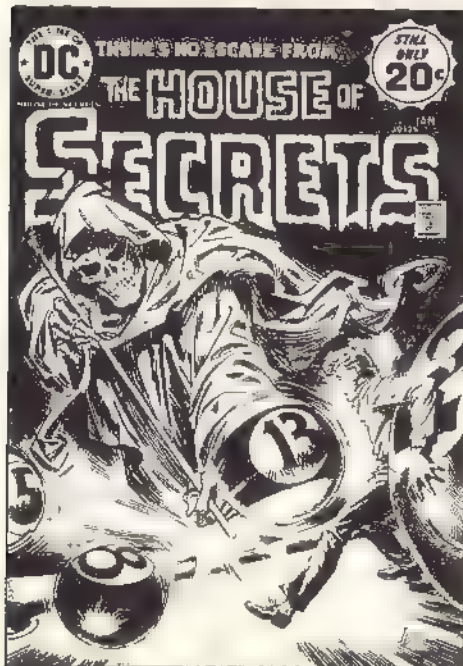




foot on the secret Amazon home, Paradise Island! Black Canary is the guest star for Wonder Woman's fifth Justice League trial—"Paradise In Peril" Script by Elliot Maggin, art by John Rosenberger and Vince Colletta (On sale the second week in November)

() **THE SHADOW** #9 (February/March). The Pulp's live again, and The Shadow knows this issue's story, "Night of the Buccaneer," will be worth watching for! (On sale the second week in November)

() **BLACK MAGIC** #8 (February/March). This issue we go really far back—all the way to Black Magic #1 in 1950 for "My Dolly The Devil" and



"When You Were Alive!" Plus "The Girl And The Grave!" It's another sterling Simon & Kirby collection. (On sale the second week in November)

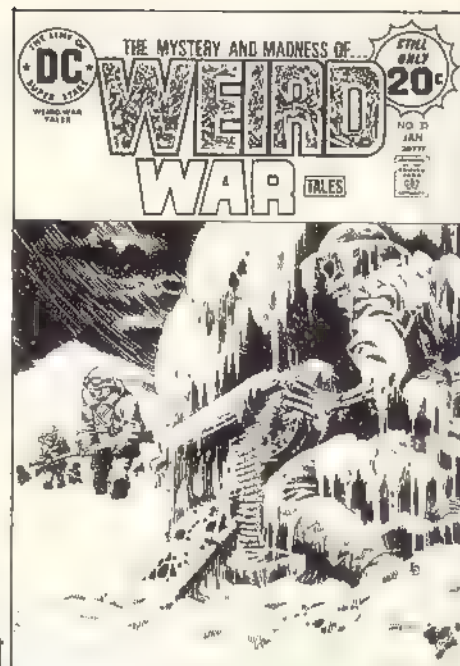
() **THE BRAVE & THE BOLD** #117 (February/March) Sgt. Rock executed a man for cowardice during World War II, and now he's being discharged from the Army for it! But Batman steps in to save a living legend's reputation, in "Nightmare Without End" by Bob Haney and Jim Aparo. Plus: The Secret Six in "Code Name: Mockingbird" (Nelson Bridwell and Frank Springer); The Viking Prince on "The Trail Of The Black Falcon" (Bob Kanigher and Joe Kubert); Green Arrow in "1,001 Ways To Defeat Green Arrow" (art by George Papp); and The Blackhawks versus "The Menace From Inner Space" Cover by Aparo. (On



sale the third week in November)

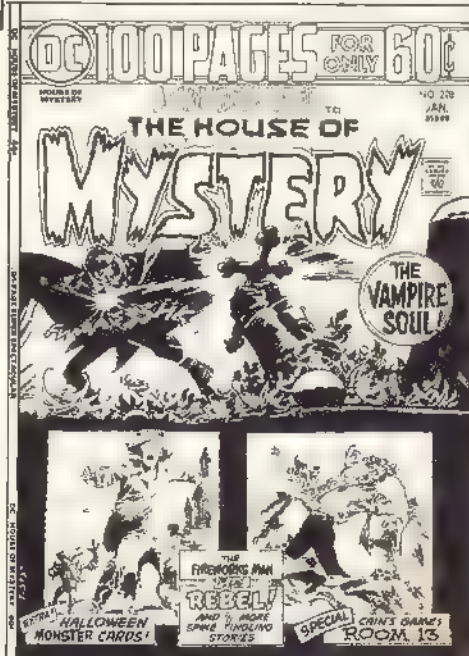
() **WITCHING HOUR** #51 (February). The three witches haven't told us their choices of mysterious stories for this issue yet, but there's a bevy of fearsome fables waiting for you when you pick this one up! (On sale the third week in November)

() **HOUSE OF SECRETS** #128 (February). In this issue: "No Way To Run A Railroad" (Michael Fleisher, Russell Carley and Leopoldo Duranona), "Freak Out" (George Kashdan and Alex Nino); "Somebody's Listening" (John Albano, Bill Draut and Joe Orlando); and



Abel's Fables. Cover by Luis Dominguez. (On sale the third week in November)

() **SUPERMAN** #284 (February). It's time for another super-spectacular collection of the Man of Steel's adventures, beginning with a new novel-length adventure in which a reunion in Smallville leads the Action Ace to discover a startling secret of his super-boyhood! "The Secret Guardian Of Smallville" guest-stars Lana Lang and Pete Ross, and was produced by Cary Bates, Curt Swan and Bob Oksner. Plus "The Interplanetary Olympics" (art by Swan and Klein); "Superman Owes A Billion Dollars" (art by Swan and Klein),



and a trio of Golden Age classics: "The King Of The Comic Books," "A Modern Alice In Wonderland" and "The Death Of Clark Kent." Cover by Nick Cardy. (On sale the third week in November)

() **OUR FIGHTING FORCES #153** (February/March) They may call this series The Losers, but with Jack Kirby story and art, every fan has to believe that their latest battle blast will be a winner! (On sale the third week in November)

() **WEIRD WAR TALES #34** (February). In this issue: "The Common Enemy" (Arnold Drake and Jack Sparling); "The Flying Coffins" (Bob Kanigher and Ruben Yandoc); and "To His Rescue Came A Maiden" (George Kashdan and Ricardo Villamonte). Cover



() **WEIRD MYSTERY TALES #16** (February/March). In this issue: "The Curse Of The Fool Moon" (David Michelinie and Frank Robbins); "Neely's Scarecrow" (Michelinie and Alex Nino), and "The Witch's Way" (Paul Levitz and Noly Panaligan). Cover by Luis Dominguez. (On sale the fourth week in November)

() **DETECTIVE COMICS #445** (February/March). To clear himself of the murder charge hanging over his head, Batman stages a "Break-In At The Big House!" (Len Wein and Jim Aparo) And Robin returns to action as he tackles the mystery of "The Touchdown Trap" (Bob Rozakis and Mike Grell). Plus: Star Hawkins in "The Case Of The Robot Spy" (John Broome, Mike Sekowsky and Bernard Sachs); "The Swiss Border



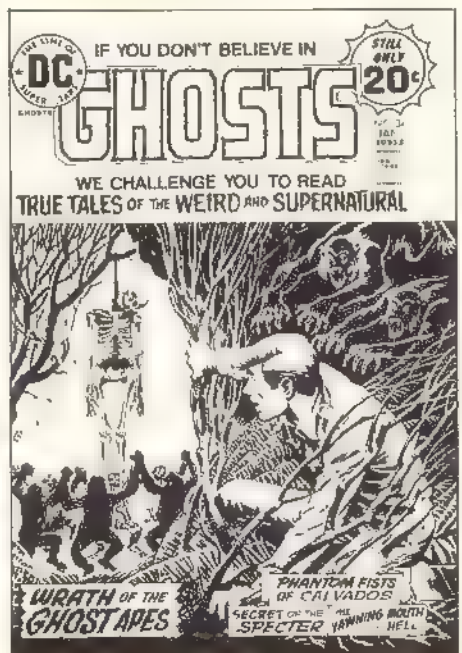
by Luis Dominguez (On sale the third week in November)

() **THE SUPERMAN FAMILY #169** (February/March) Continuing the new adventures of Lois Lane, as her mysterious protector returns to guard her when she becomes "The Target Of The Tarantula" (Cary Bates, John Rosenberger, and Vince Colletta). Plus Jimmy Olsen and "The League Of Fantastic Superman" (art by Swan and Klein); "The Anti Supergirl Plot" (art by Jim Mooney); "Krypto's Mean Master" (art by George Papp); Pa Kent as "Clark Kent's Super-Dad" (art by John Sikela), and "The Good Deeds Of Bizarro-Luthor" (art by John Forte). Cover by Nick Cardy. (On sale the fourth week in November)



Patrol:" The Elongated Man in "Ten Miles To Nowhere" (Gardner Fox and Carmine Infantino); "The Case Of The Crooked Gambler;" Gang Busters —"24 Hours From Death;" "The Human Bomb;" Roy Raymond unravelling the mystery of "The Man Who Slept 200 Years" (art by Ruben Moreira); and Dr. Mid-Nite in "The Case Of The Talking Shadows." Cover by Jim Aparo. (On sale the fourth week in November)

() **TARZAN #235** (February/March). The Ape-man embarks on a new adventure in the "Land of the Dinosaurs," as chronicled by Joe Kubert, plus a classic collection of jungle tales from the past. Cover by Kubert. (On sale the fourth week in November)



() **ACTION COMICS #444** (February). Interplanetary assassins are on Earth and they're hunting big game—a super-hero! Superman—"Beware The Hero-Killers!" (Cary Bates and Curt Swan). Plus a Green Arrow Action-Plus adventure: "The Black Canary Is Dead!" (plot and art by Mike Grell, script by Elliot Maggin). Cover by Nick Cardy. (On sale the fourth week in November)

The release dates attached to the above comics are the ones on our production schedule. Your local magazine distributors may or may not follow them, but he will probably release the comics in the same order

Sketch

WRIGHTSON
71



DO YOU DARE ENTER
MYSTER



remembering ...

BY ALLAN ASHERMAN

At first glance, there is nothing alarming about Kurt Schaffenberger. He sports a neatly trimmed mustache, a chin cleft and a pair of spectacles. He bears more than a slight resemblance to the dignified characters who keep turning up in the backgrounds of his panels. He almost always carries a large, black, artist's folio with his monogram boldly inscribed in white ink. Kurt's a perfectly typical comics craftsman with an atypical technique and a lion's share of talent. But there IS something curious about Kurt Schaffenberger that few people ever discuss in tones above a whisper.

While others in the industry have lost hair, gained weight, acquired additional chins and achieved those signatures of professional dignity known as wrinkles, Kurt has looked virtually the same for over 20 years! True, there are small twin grey streaks in his sideburns, but these have doubtless been deliberately applied by the artist, probably renewed along with the monogram on his folio. How he has accomplished this stunning non change that defies the laws of science is not known.

It may be due to a strange and mysterious secret or it might be connected with the fact that his background figures DO age. But chances are that the secret is Kurt's outlook on life, he's an enjoyer of things.

His enjoyment of comics goes back to reading strips like "Ella Cinders," "The Katzenjammer Kids," "Maggie and Jiggs" and "Tarzan." Like most of us interested in the industry, Kurt drew his own interpretations of his favorite comic-strips. After decorating countless sheets of paper, cardboards, paper bags and walls, Kurt found himself old enough to enroll at Pratt Institute in New York City. He graduated in 1941 and found a job working at Jack Binder's studio.

Binder had started a literal assembly-line for comics. When Kurt started working there, the operation was in full-swing, turning out features for Fawcett.

"One artist would be doing figures, another would do the backgrounds. I

started at the bottom, doing background work. The first thing I worked on was a **CAPTAIN MARVEL** story, drawn by Bill Ward and Bob Butts." After awhile I got my first big chance, and worked solo on a one page feature called 'Blitzkreigs of the Past.' It was a story on Attila the Hun. I don't recall if it was ever used." Kurt also worked on features such as **BULLETMAN**, **BLACKSTONE THE MAGICIAN** and **FIGHTING YANK**. Soon after that the artist himself became a Fighting Yank when he became one of the millions of people to become caught up in the turmoil of World War Two.

"The army really didn't know what to do with me. I wound up in the Special Services division. We planned the entertainment for all the other outfits." Then Kurt began to draw posters advertising the entertainment. His work began to attract attention quickly, and was finally noticed by an inspector general. When

the going really began to get rough and the Air Force was sent to the European theatre, Kurt went back to the drawing board. "The most famous poster I did was of a soldier helping himself to more food than he really needed. Superimposed over him was the spectral form of Hitler, cheering him on to waste the food."

Kurt ultimately found himself working for an outfit called the O.S.S. "They wanted men to go behind enemy lines, on a voluntary basis, of course; I said 'NO!'" The O.S.S. later became known as the C.I.A., the military intelligence unit! Kurt, drawing a Master Sergeant's pay by this time, became a translator.

"I would sit and translate the information coming from our boys behind enemy lines. There were many agents trained for infiltration behind the German lines, but the most effective of the guys were those who spoke German as their native





married on March 30, 1946

After his work at Fawcett and during his early days at D.C., Kurt found time to put his talents to work elsewhere. For instance, the Classics Illustrated book, "Soldier of Fortune."

"The rates at Classics Illustrated were terrible; I think they paid something like 22 dollars per page for finished art."

For a short time, Kurt did some one-shot books for Timely Comics. Then came his work at the American Comics Group (ACG)

Kurt created the characters "Magicman" and "Nemesis," and drew the covers for the "Magicman" books "Pete Costanza did the interiors on 'Magicman,' and Chic Stone worked on 'Nemesis.'" For a while, Kurt did not wish to sign his real name, for fear of jeopardizing his connections at D.C. So he signed his work "Lou Wahl" (his grandfather's name). Of course, everybody in the industry recognized his dis-

tinctive style immediately, so he went back to signing his works Kurt Schaffenberger

What's Kurt's favorite feature, out of all the books he's ever worked on? "I'm very partial to **LOIS LANE** and really enjoyed working on her comics. At the time I was assigned to **LOIS LANE** #1 the only standard for the character was Wayne Boring's Lois. The first thing I did was re-do her hair and work up a series of sketches as a guide for the other artists"

Today, Kurt does the **JIMMY OLSEN** stories in **THE SUPERMAN FAMILY**, for editor Murray Boltinoff. If the work he does on Jimmy is any guide, Kurt enjoys the book considerably. Of course, there's one complication ... **JIMMY OLSEN's** hair will probably turn grey long before his artist's, which will doubtless spark a new series of whispers about Kurt Schaffenberger's mysterious talent for staying young!

language. Each man was dropped by parachute, together with a small transmitter-receiver. It was about the size of a flashlight and didn't really have all that great a range, but it was the most advanced piece of equipment we had at the time.

"For each of our men, there was always the possibility of capture. If the enemy caught one of our people, they usually tried to force him to transmit false information to us and, in turn, to try and get as much information from us as possible. In that event, it became our responsibility to keep him alive, feeding him just enough false information to keep the enemy convinced that he was still useful to them. We arranged special codes with all our agents. If they were being forced to transmit they'd use their code phrase. We'd know they'd been caught and would start feeding them false information to humor their captors.

"One of our best agents was a professor in civilian life; a very soft-spoken man. He never cursed. So we arranged that if he was captured, he would slip some swear-words into his messages. He WAS eventually caught, but our false information kept him alive."

The rest is history and it's probably all top-secret, too!

After the war, Kurt went to work for C.C. Beck and Pete Costanza at their studio in Englewood, New Jersey. "That was in October of 1945 and the job only lasted a couple of weeks," Kurt then began to land freelance assignments from Fawcett. For a year, he worked on **IBIS** and other features. Then came **CAPTAIN MARVEL**, **CAPTAIN MARVEL JR.** and **THE MARVEL FAMILY**. Besides C.C. Beck's work, the most remembered interpretation of **CAPTAIN MARVEL** is Kurt's. He stopped drawing just long enough to get





the REVIEWING STAND

BY CARL GAFFORD

THE WORLD OF FANZINES by Fredric Wertham, M.D. \$10.00 from the Southern Illinois University Press

Twenty years after **SEDUCTION OF THE INNOCENT**, which resulted in a nationwide furor over comics, Dr. Wertham returns with yet another "expose." The extent of this book's effect is limited by its faults. So much so that a similar nationwide reaction is not expected.

Basically, the book is poorly conceived and written. Dr. Wertham's grammar is often inaccurate, attaching run-on sentences without the necessary conjunctions and thereby connecting totally differing sentences. This often leads to misconceptions for the reader. Needless to say, such a result is NOT desirable when introducing a totally new media to an audience.

The book is VERY poorly constructed. There is a section of illustrations culled from the various fanzines. But instead of interspersing them among the text for immediate identification of the reference, ALL the art for the book is placed at the beginning and is soon forgotten.

Also, the opening chapters extoll the tremendous values of fandom, and yet Dr. Wertham does NOT follow this presentation with physical descriptions of what a fanzine IS, LOOKS LIKE, or DOES. A reader not versed in fanzines (namely, the intended audience) goes on with NO idea as to what fanzines look like until he gets to the middle of the book. Clearly, more description and less supposition was needed to bring out early in the book the valued individual appeal of fanzines.

Dr. Wertham makes an extensive use of direct quotes and facts, and even though the immediate references are nice, the facts themselves are sometimes off. For instance, Isaac Asimov's Foundation Trilogy (**FOUNDATION, FOUNDATION AND EMPIRE, SECOND FOUNDATION**) did NOT come out in 1966 and 1967.

Rather, they appeared as short stories in the 1930's and 40's and first appeared in book form in the 1950's. The Avon paperback and Science Fiction Book Club editions came out in 1966 and 1967. It is inaccuracies such as this that work against the value of Dr. Wertham's many references.

Prejudice also enters the picture. Dr. Wertham divides fandom into three basic groups: science fiction, fantasy adventure (ERB, Howard, etc.), and comics. He goes into great detail explaining the social value of science fiction in predicting future facts, and the stirring excitement of fantasy adventure, but when it comes to comics, Dr. Wertham simply refers us to a bibliography of titles dealing with comics. Complete evasion of the topic. Dr. Wertham's attitudes on comics are almost infamous. His own aversion of the subject destroys the value of his argument for fandom by refusing to present the necessary background information to the reader.

In addition, Dr. Wertham's blind spot in regard to comics damages the chronological development of comics fandom as described (or not described) in this book. The first comic fanzines were in the early 1950's and devoted themselves to the E.C. Comics—particular enemies in Dr. Wertham's attacks on comics. These fanzines resulted from communication among fellow E.C. comic fans in the E.C. Fan-Addict Club. Foremost of these E.C. fanzines was HOOHAH, which featured art by writers like E. Nelson Bridwell and Archie Goodwin.

Fantasy fiction is also chronologically out of order, as Burroughs fandom has always operated separately from the rest of fantasy fandom, even to the point of holding a Burroughs convention called a "Dum-Dum," a term taken from the TARZAN novels.

Dr. Wertham also overemphasizes less important facts such as a section on "fanzine terms." Many of these terms are individualisms instead of universal,

and really don't need extensive explanation, even to someone coming into fandom cold.

In short, even though **THE WORLD OF FANZINES** tries very hard to prove the value of fandom, and the attention is very flattering, the inaccuracies of the book take away a great deal of its value. Dr. Wertham really needed an active fan to help him on his manuscript.

• • • •

THE GREAT COMIC-BOOK HEROES by Jules Feiffer. \$5.95 remaindered, from Dial Press.

Probably the best-loved of volumes on comics, and rightfully so. This book was remaindered a couple of years ago and is still available through book stores and some discount mail-order outfits.

Mr. Feiffer sketches a charmingly nostalgic look at what it was like to be first a fan and then a professional during the comic book heyday of the 1940's. Fantastic exploits of both the heroes and their creators. Particularly amusing are stories of books which were literally conceived and produced over long sleepless weekends. It was an incredibly hectic world which Feiffer brings quite brilliantly to the reader.

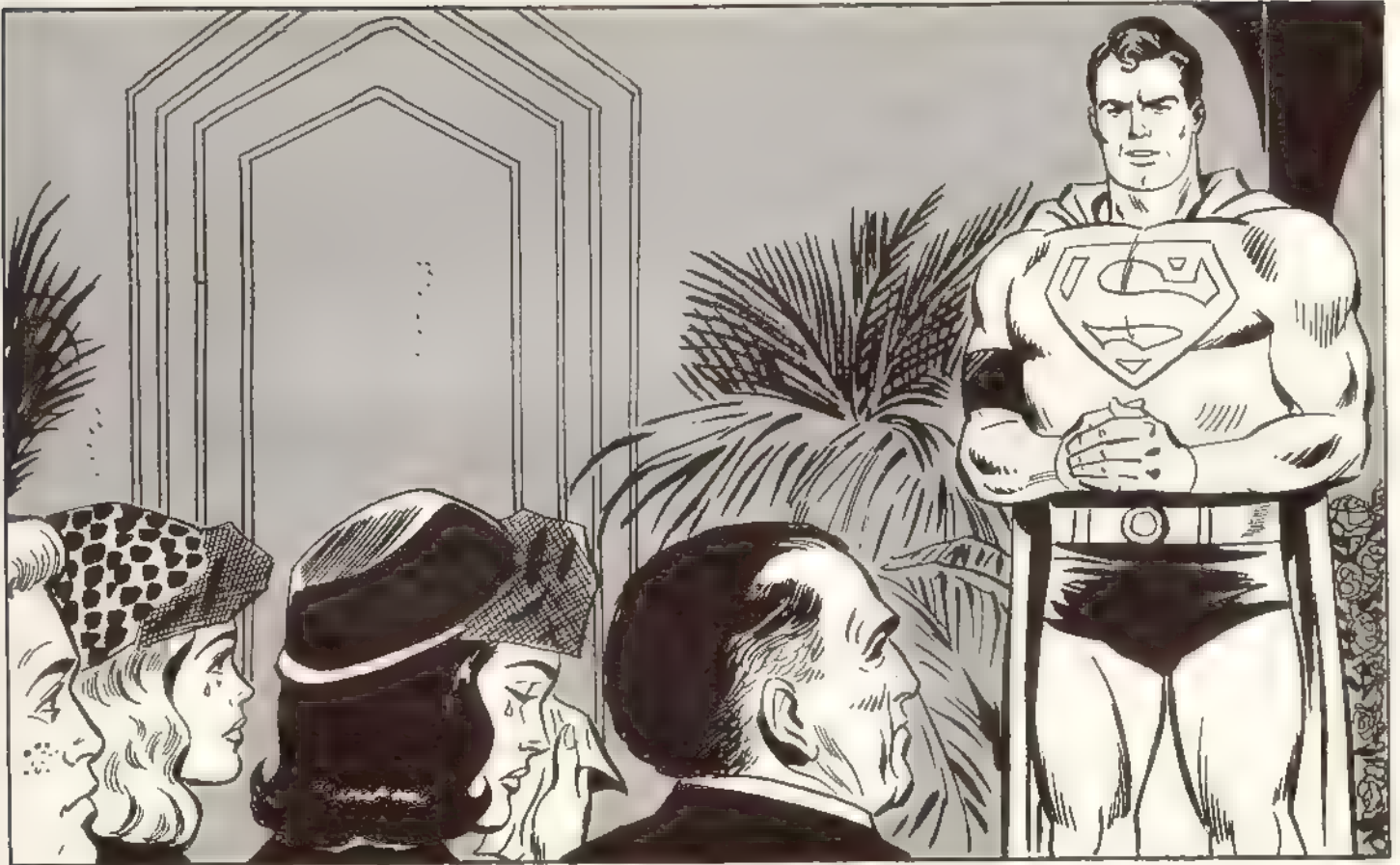
Famous in this volume is the section reprinting great old comics stories in full color. The origins of Superman, Batman, Captain Marvel, Green Lantern, the Flash, Plastic Man, and Captain America are featured, as well as adventures of the Human Torch, the Spectre, Wonder Woman, Hawkman, the Sub-Mariner, Superman, Batman, and the Spirit. Truly a fantastic selection of stories that would cost hundreds to gather together.

Don't look for the ultimate collection of facts in this volume. Rather it's the feel of comics that Feiffer brings to you: the importance that comics held for the young, first readers of comics. **THE GREAT COMIC BOOK HEROES** will afford you many, many fine hours of fun reading.

IN MEMORIAM

LEO DORFMAN

JULY 9, 1974



The death of Leo Dorfman has deprived the comics world of one of its best writers—and us who knew him of a beloved friend

I have found no record of his birth date; he only wrote in a self-portrait a few years back that he was "born too late for World War I. Noncombatant in World War II, but donated enough blood to raise a generation of vampires. Knocked around in the years between, holding down dozens of jobs while attending high school and Brooklyn College at night ... and undertaking the start of some semblance of a writing career."

Leo never wrote a Pulitzer Prize novel, but his career was a prolific one. Under a pseudonym, he wrote several detective novels. He also turned out other works of fiction and non-fiction for all ages. But what we are particularly concerned with

is his comics work

For Fawcett and Western (Dell in the '50's, Gold Key in the '60's) he turned out numerous adaptations of motion pictures, such as *When Worlds Collide*, *The Vikings* and *The Red Badge of Courage*; also classic story adaptations, like *The Count of Monte Cristo*. Other credits of his included *Gunsmoke*, *Lassie*, *Twilight Zone*, *Boris Karloff* and *Smokey the Bear*

In 1961, when Otto Binder quit writing *Supergirl* for *Action Comics*, editor Mort Weisinger found a replacement in Leo. Soon, he was scripting other features in the Superman family: *Lois Lane*, *Jimmy Olsen*, *Superboy* and *Superman* himself. He wrote many of the best stories of the Man of Steel, including the classic "Superman-Red and Superman-Blue."

He wrote not only under his own name, but under two pseudonyms: Geoff Brown and David George. (The first was derived from his son's name, Geoff, and his wife's maiden name, Brown)

His scripting of Gold Key's *Believe It or Not* gave him the idea for a magazine devoted to true tales of the supernatural. He put the idea over and *Ghosts* was born. Leo wrote most of the stories which appeared in the highly successful publication

But what his friends will remember best will be his infectious smile and the sparkle in his eyes; the little acts of kindness he was apt to do at any time; and the good feeling he seemed to carry with him. His passing has left a void in all our lives.

How a Comic Is Created

BY PAUL LEVITZ

With this installment of our behind-the-scenes look at the slow process of creating a finished comic, we turn to the writer's task. Chapter One explored the genesis of the magazine from being a germ of an idea in an editor's or a publisher's mind through the plot conferences and production work. Now we turn to the moment when our budding scripter has just headed home with only the basic outlines of his characters and style in his head.

The next step varies with the writer, and with his editor. To continue with the example of last issue, David Michelinie first works up a plot longhand, takes about a day to get it all straight, and then types it up and brings it in. The typed version runs about one or two pages, single-spaced. Joe Orlando prefers all his plots in this fashion. Joe then reads it, discusses any changes or corrections, and sends David back home to work up

the full script.

Murray Boltinoff uses a slightly different form of a plotting conference. He usually holds a preliminary session in which the writer brings in a very short springboard idea, and if that works out, then they go to a full plot. In the case of the team-up magazines, this is especially useful because it enables the nature of the team to be fully discussed before the writer becomes too locked in to one plot.

Julie Schwartz leans more towards verbal plotting sessions, with less reliance on the writer's prepared plot. This developed, in part, because of the need for consultation between the several writers who handle some of Julie's series.

The writer's style of plotting can also vary. Some writers mentally develop the entire story before they go in for the conference, acting upon the assumption that the editor won't change around their

ideas too much. Even minor incidents are already set in their scheme of things.

Another method, less popular than the others, is to plot a story by breaking it down as you develop the plot. This uses rough sketches of the panels as you go along. Most of the writers who use this form of scripting are also artists. Notable examples are Shelly Mayer, John Albano, and Nelson Bridwell. All three have been known to use other styles of plotting, too.

Probably the rarest method is the one that creates Sgt. Rock every month. Bob Kanigher and Joe Kubert have such a uniform idea of the type of material they want, that they can plot a half-dozen stories in an afternoon, with the only preparation being (at most) very meager springboard ideas. The reason for the rarity of this system is obvious—there are all-too-few teams that can work this smoothly.

Before writing the script, David Michelinie breaks down the entire story into thumbnail page descriptions. Here are the breakdowns for "8,000 to 1," his Unknown Soldier story.



Having left the office, the writer now returns home to his cold typewriter and begins his task. Here the styles of scripting diverge so completely that probably no two cases are the same. Even those that are similar are deceptively different. A striving writer can only try to pick what suits him from each method, and learn to respect the others.

The artist/writers mentioned earlier are probably in the best shape at this point. If the editor has left their story plot intact (or close to it), then all they have to do is dialogue the story and type it up. The art direction is already in the plot. Some of them do up small scale illustrated versions in pencil, and let the artist derive the art direction from that, others take their sketches and turn them into a standard script page.

The more common method among writers who have been in the field only a few years is to do up the entire script: art direction, dialogue, captions, etc. in longhand, polishing it in that form and then typing it. Others either dialogue or describe the story in longhand notes and then type in the other half as they go.

With more experience comes a more confident working method. Anyone touring the DC offices in recent years has seen Cary Bates staring at his typewriter, willing the keys to move by sheer force of mind. Every once in a while he gives in and types a line, then retreats back into his trance to continue cogitating. This eliminates the need for notes, but increases the use of aspirin.

For an example of the ultimate end of this process of gaining experience and skill, we must again return to Bob Kanigher, whose typewriter can't move fast enough to keep up with his thoughts.

There are, of course, many other, very personal styles. David Vern writes pages of notes in multi-colored Flair. Joe Kubert just writes while he draws, adapting and evolving as he goes. And one writer for another company once dictated his scripts and had typists transcribe them!

There are elements that make up a writer's personal style. Besides the type of plots he comes up with (a quick glance at any Superman story easily identifies it as being either by Cary Bates or Elliot Maggin—without any possible doubt), there's the grammar and storytelling style adopted by the scripter. Cary Bates and Michael Fleisher are examples of writers who believe in the minimum use of captions. Jack Oleck, on the other hand, believes that the captions are as important as the pictures, and would rather build his mood there. Len Wein

The story begins with the Unknown Soldier/Shreik "escaping" from the underground and being taken to von Kleeg. Von Kleeg says that Shreik's papers seem satisfactory—but then orders four guards to attack him. As the U.S. calmly and efficiently disposes of the guards he wonders how he could have blown his cover so soon. But then von Kleeg explains that papers can be easily forged and since Shreik's capture and escape were so "conveniently timed" it was necessary to be sure of his identity. And since Shreik is known as the best unarmed combatant in the SS, the attack seemed an appropriate test. As the U.S. is led to his rooms he has the feeling that von Kleeg is still suspicious. Then, alone in his bedroom, he thinks back to how the mission began and a flashback sequence fills in the details of the problem at hand. But his thoughts are suddenly interrupted as Inger, an attractive Danish girl, enters the room, saying that she is to be his "companion" for his stay in Copenhagen. Inger is presented as a sympathetic character, a victim of the circumstances of war. We then cut back to von Kleeg as he tells his aide (Wolterding) to keep an eye on Shreik. The next morning as Inger shows the U.S. around Copenhagen, an anti-Nazi fanatic begins shooting at them. The U.S. pushes Inger out of the way as the guards accompanying them cut the young man down. Wolterding later reports to von Kleeg that Shreik had pushed the girl out of the way before drawing his weapon, unusual behavior for an SS officer. Von Kleeg is interested, but not worried—yet. Then, at a staff meeting, von Kleeg reveals his plan: he knows when and where the Jews intend to board their escape boats and plans to send a squad of crack SS troops led by Shreik to gun them down. Later, when the U.S. unobtrusively passes this information to the resistance leader (a man already suspect in the eyes of the Gestapo) at a public bar, he is observed by Wolterding. Wolterding reports the "coincidental" meeting of the two men to von Kleeg and the colonel decides that one final test of Shreik's loyalty is called for. Summoning Shreik and Inger, he says that recently captured documents reveal Inger to be a Jewess, and since it is well known that Shreik hates Jews almost as much as Hitler, Shreik must then be furious at the girl's deception. Thus, the smiling von Kleeg gives Shreik permission to personally execute her then and there. The U.S., knowing that one slip in character could cost 8,000 lives, shoots the girl in cold blood. Von Kleeg is now convinced and the U.S. accepts his congratulations with rigidly controlled emotions. The next night the U.S. leads the SS troops to the beach where the Jews are supposed to be boarding, only the beach is empty. Suddenly, grenades and small arms fire rain down from the surrounding cliffs, revealing that the SS has been led into an underground ambush (after the U.S. has conveniently disappeared from the scene, of course). Later, at Gestapo headquarters, von Kleeg looks up from his desk to see the U.S. standing before him with a machine gun and as the colonel goes for his pistol the U.S. viciously runs him down. The story then ends with the U.S. at the rail of one of the Sweden-bound boats, deep in thought as he sails to safety.

David's typed story synopsis for "8,000 to 1" which explains everything which will go in the tale.

and a number of his contemporaries sometimes use several captions per panel, breaking them for effect. Others never do this.

All these habits add up to another, very important fact: the writer's speed. Some writers can do about 100 pages a month, even with an occasional outside assignment. These are the rarest and fastest writers in the business. Most writers are content with 60 to 80 pages a month, and a few plug along between 30 and 50 pages a month. The reason this is so important, besides determining how much of a particular writer's work you'll see in a month, is that if his output gets too low, you're not likely to see any of his work—he'll just reach a point where he can no longer make his living writing comics and will have to try something else.

Now for some technical details on comics writing. These standards vary from editor to editor (not to mention from company to company), but they're a pretty good guideline for the industry in general...

PLOTTING: The tighter (more complete) a plot is, the better. When you sit down to work out a plot it should have all the story's elements in: motivation, conflict, the grabber opening and dramatic ending, well-established characterizations (These are easier in super-hero books where you have something to work from, but in that case you must be very consistent. Readers and editors, for that matter, have been known to complain that "Batman wouldn't do that!"), interesting actions and fight scenes, and most of all, a story that an artist can draw. If all your fight scenes require the artists to fit 400 people into 1 small panel, you have no story—regardless of how good the rest of the idea may be. These are comics, so everything must be aimed at visual storytelling.

Using a cliché idea in a plot is not desirable, of course, but don't be afraid to take a springboard from something that has been done before. It's a very rare occasion when a writer comes up with an idea that has no direct inspira-

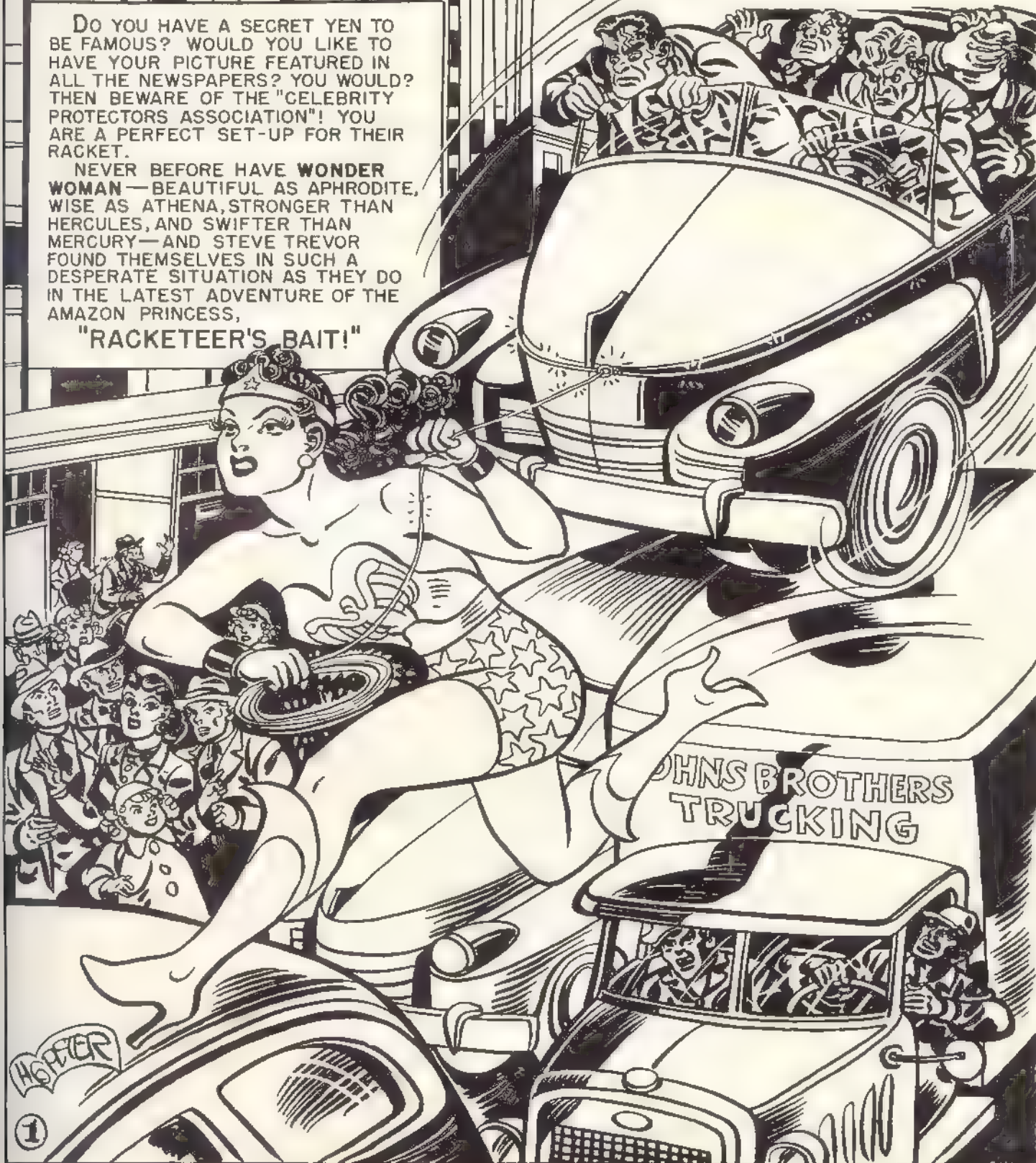
Wonder Woman

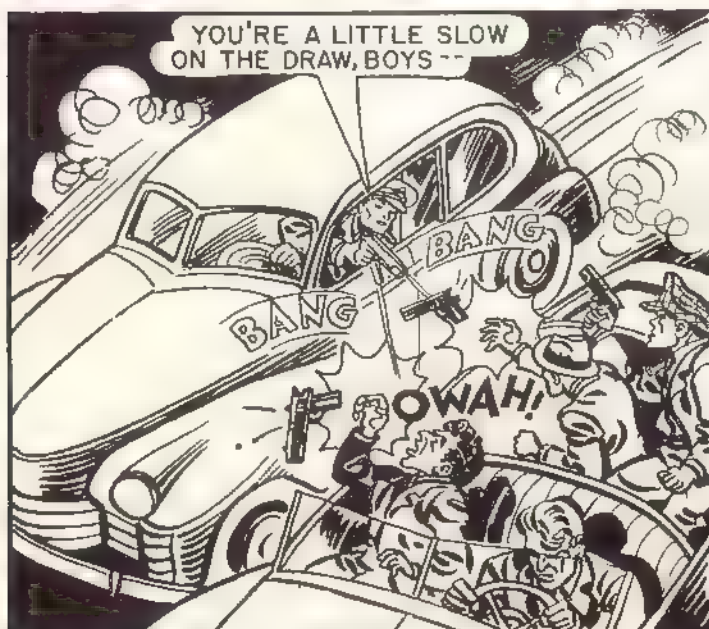
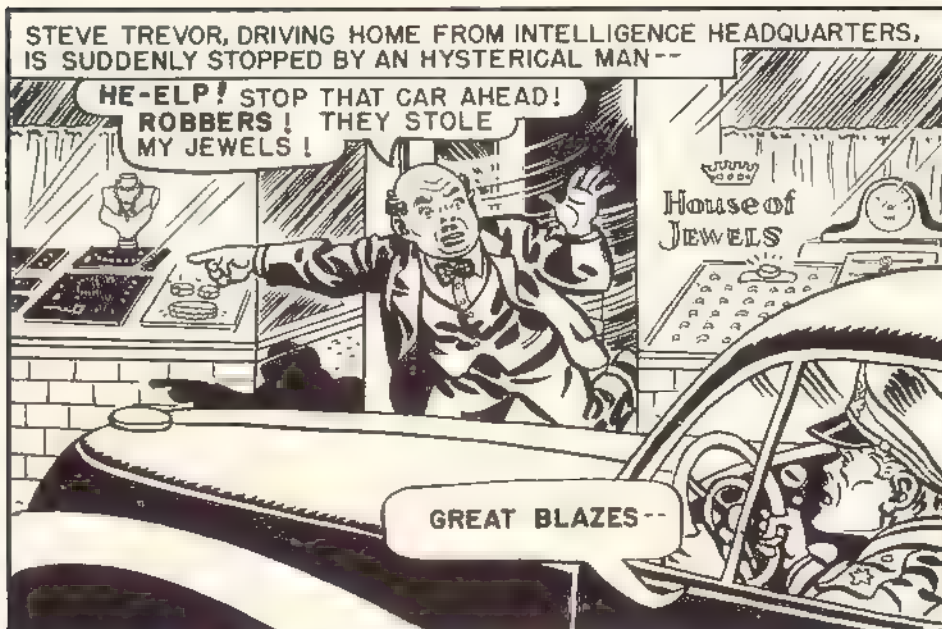
REG. U. S. PAT. OFF.

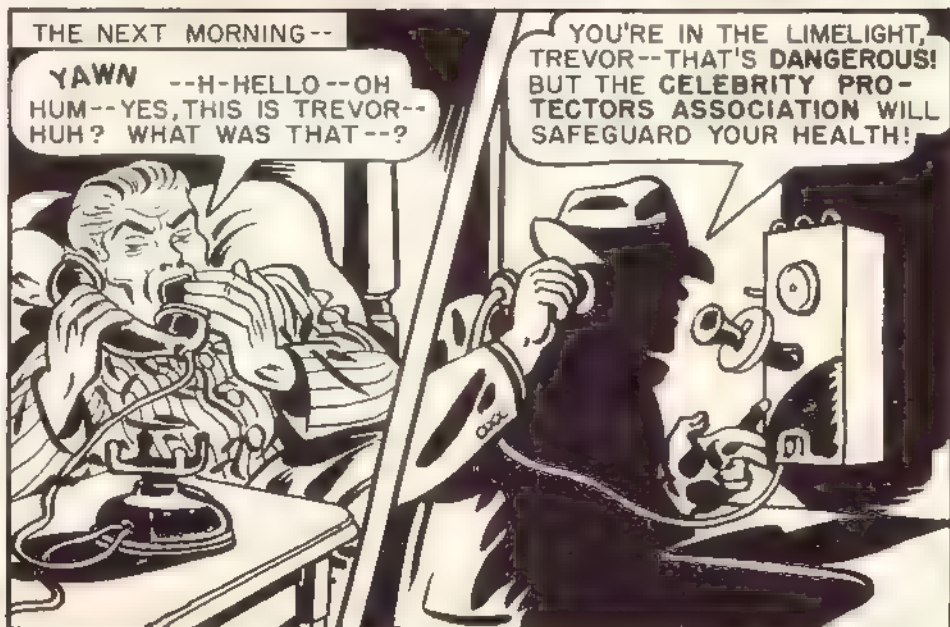
DO YOU HAVE A SECRET YEN TO BE FAMOUS? WOULD YOU LIKE TO HAVE YOUR PICTURE FEATURED IN ALL THE NEWSPAPERS? YOU WOULD? THEN BEWARE OF THE "CELEBRITY PROTECTORS ASSOCIATION"! YOU ARE A PERFECT SET-UP FOR THEIR RACKET.

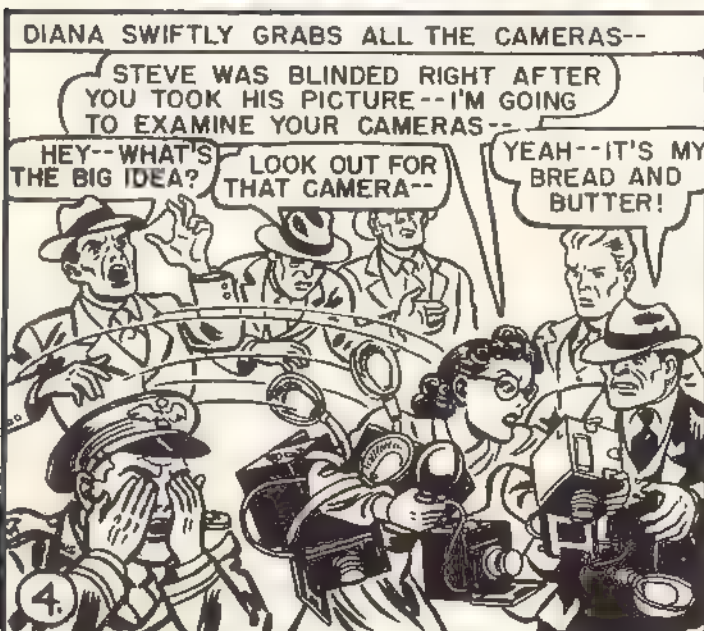
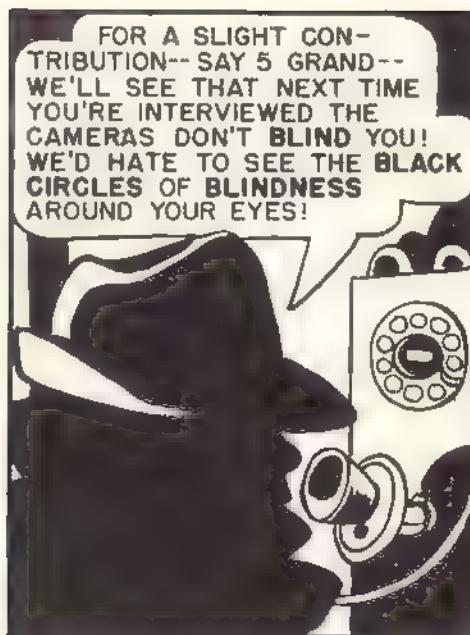
NEVER BEFORE HAVE WONDER WOMAN—BEAUTIFUL AS APHRODITE, WISE AS ATHENA, STRONGER THAN HERCULES, AND SWIFTER THAN MERCURY—AND STEVE TREVOR FOUND THEMSELVES IN SUCH A DESPERATE SITUATION AS THEY DO IN THE LATEST ADVENTURE OF THE AMAZON PRINCESS,

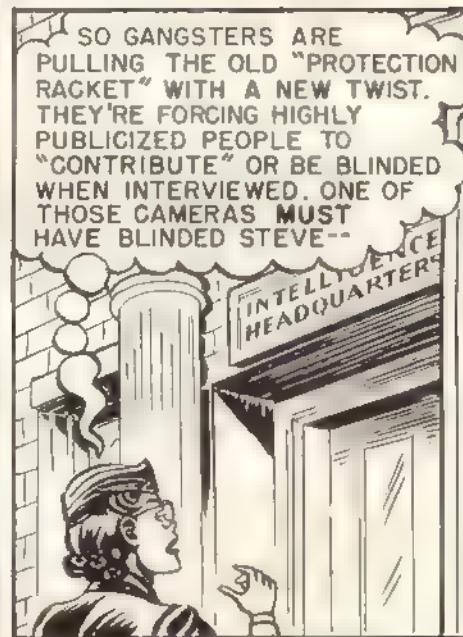
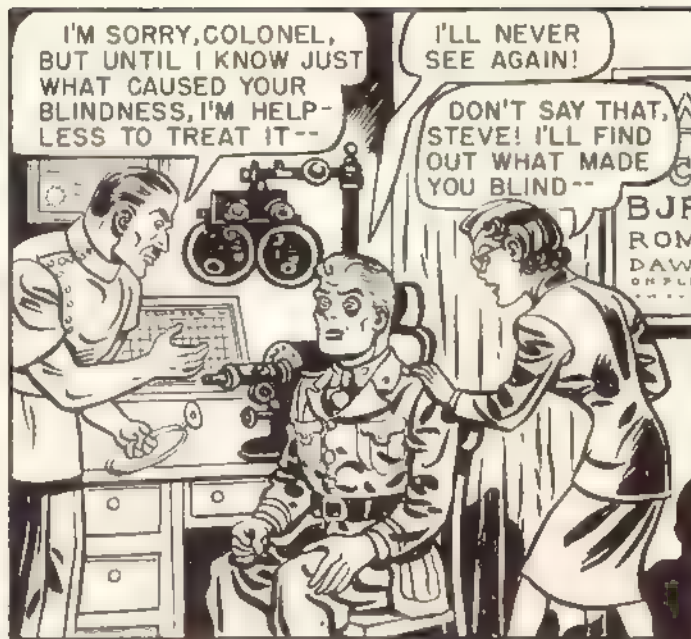
"RACKETEER'S BAIT!"













LT PRINCE, I CHECKED WITH THE NEWSPAPERS. THE MORNING GAZETTE SAYS THEY SENT NO CAMERAMAN--YET A GUY NAMED FLASHER, WHOM THE EDITORS NEVER HEARD OF, SIGNED OUR REGISTER--

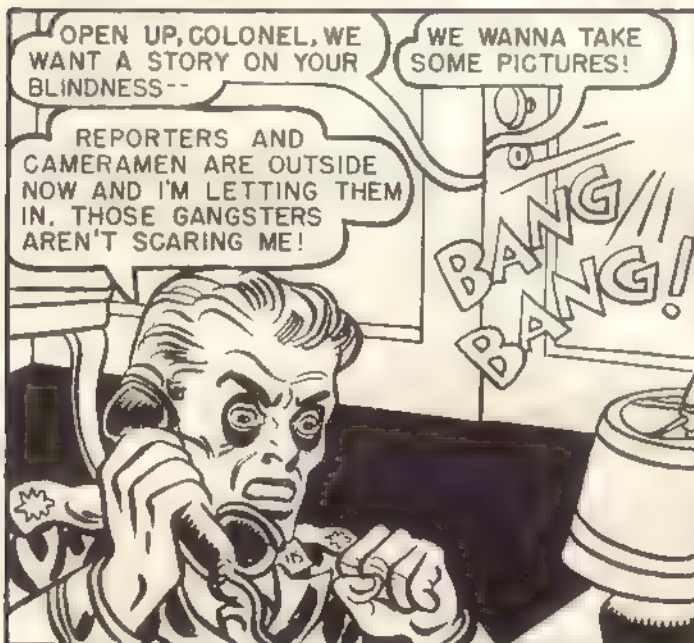
JUST AS I SUSPECTED--



DI'S OFFICE PHONE RINGS--

DI, THIS IS STEVE--THE "CELEBRITY PROTECTORS ASSOCIATION" CALLED-- THEY WANT 20 THOUSAND DOLLARS IMMEDIATELY TO "PROTECT" ME FROM BEING PARALYZED AT MY NEXT INTERVIEW!

DON'T LET ANYONE IN UNTIL I GET THERE!

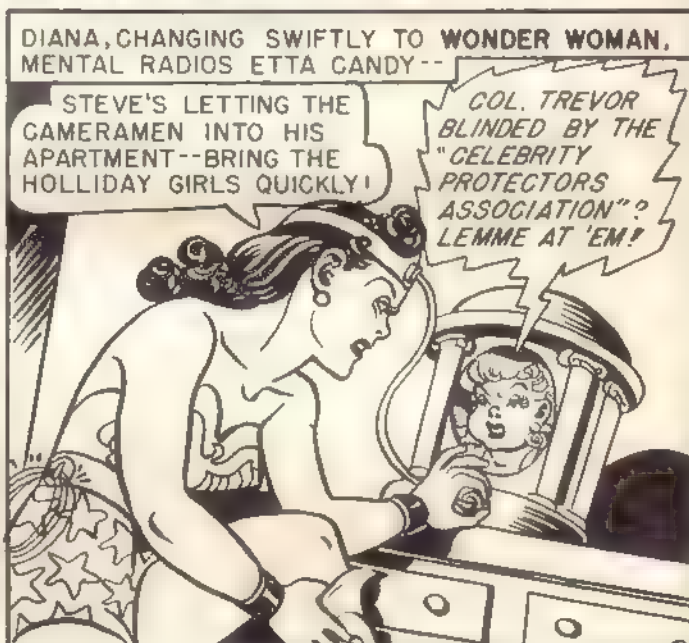


OPEN UP, COLONEL, WE WANT A STORY ON YOUR BLINDNESS--

WE WANNA TAKE SOME PICTURES!

REPORTERS AND CAMERAMEN ARE OUTSIDE NOW AND I'M LETTING THEM IN. THOSE GANGSTERS AREN'T SCARING ME!

BANG!
BANG!



DIANA, CHANGING SWIFTLY TO WONDER WOMAN, MENTAL RADIOS ETTA CANDY--

STEVE'S LETTING THE CAMERAMEN INTO HIS APARTMENT--BRING THE HOLLIDAY GIRLS QUICKLY!

COL. TREVOR BLINDED BY THE "CELEBRITY PROTECTORS ASSOCIATION"? LEMME AT 'EM!



IF I'M NOT THERE, TUNE IN ON STEVE'S MENTAL RADIO AND FOLLOW MY MENTAL RADIO BEAM.



MEANWHILE, THE NEWSMEN ENTER STEVE'S APARTMENT--

WHAT'D DR LENS SAY ABOUT YOUR EYES?

ARE THEY ANY BETTER?

WHAT'S RESPONSIBLE FOR YOUR BLINDNESS?

WE WANT A PICTURE OF THE BLACK RINGS OF BLINDNESS!

MEANWHILE, A MYSTERIOUS
FIGURE CLIMBS THE FIRE
ESCAPE.

I HOPE I'M NOT
TOO LATE--

IN STEVE'S ROOM--

HOLD THAT POSE, COLONEL--

UH-OH! THEY'VE
PHOTOGRAPHED HIM!

THE CLEVERLY DISGUISED **WONDER WOMAN**
TURNS HER CAMERA ON THE CAMERAMEN--

IF THE CROOK'S AIMING
THEM, I'LL GET HIS
PICTURE--

HEY, WHAT'S
THE IDEA?

CRASH!

YEAH--WE AIN'T
NEWS!

CAMERAMEN AND REPORTERS RUSH OUT TO
MEET NEWSPAPER DEADLINES AND--

WELL, NOTHING HAPPENED TO
STEVE THIS TIME--OH OH! THEY DID
GET HIM--HE'S PARALYZED!

WONDER WOMAN CATCHES STEVE IN HER ARMS AND--

I MUST RUSH HIM TO A HOSPITAL!



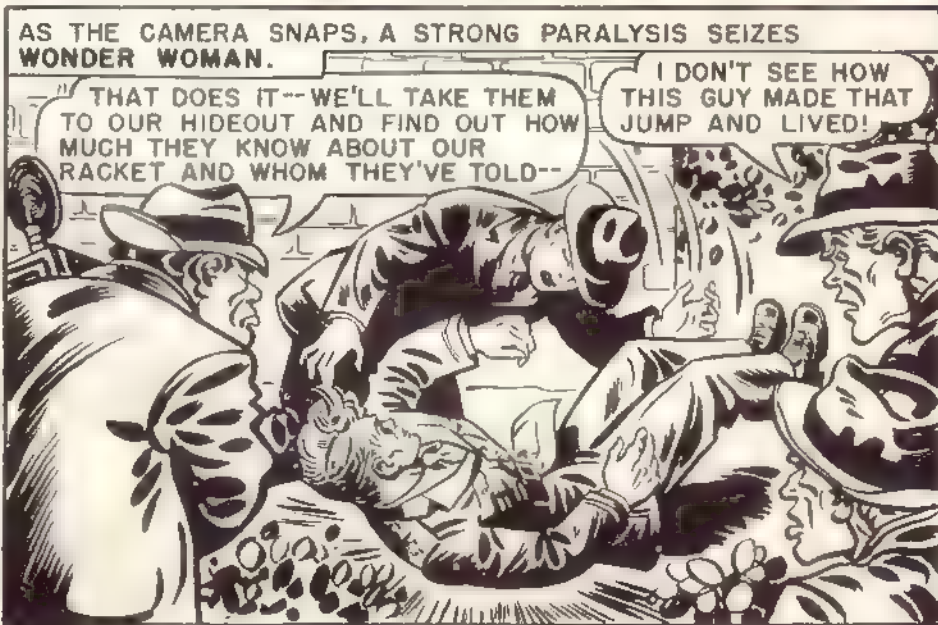
BUT BELOW AN UNEXPECTED PHOTOGRAPHER LIES IN WAIT--



AS THE CAMERA SNAPS, A STRONG PARALYSIS SEIZES WONDER WOMAN.

THAT DOES IT--WE'LL TAKE THEM TO OUR HIDEOUT AND FIND OUT HOW MUCH THEY KNOW ABOUT OUR RACKET AND WHOM THEY'VE TOLD--

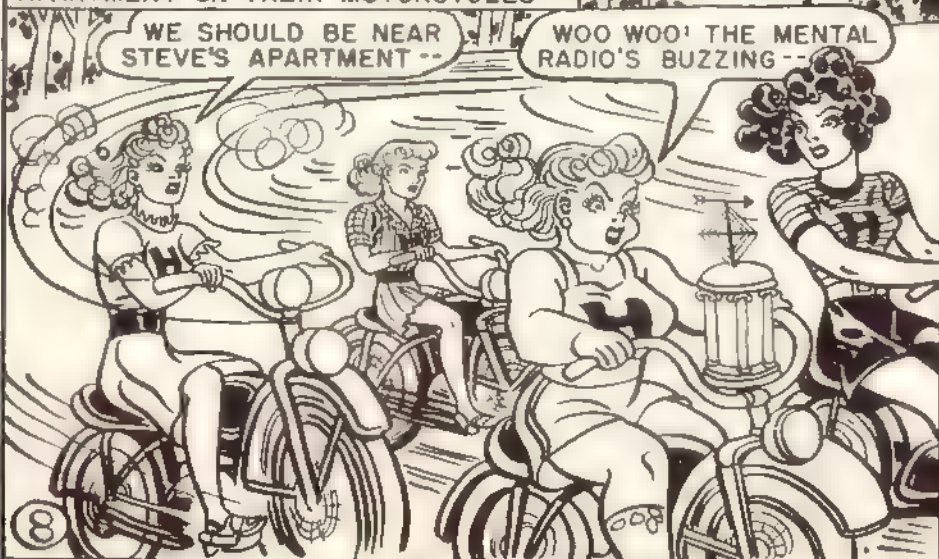
I DON'T SEE HOW THIS GUY MADE THAT JUMP AND LIVED!



MEANWHILE, THE HOLLIDAY GIRLS RACE TOWARD STEVE'S APARTMENT ON THEIR MOTORCYCLES--

WE SHOULD BE NEAR STEVE'S APARTMENT--

WOO WOO! THE MENTAL RADIO'S BUZZING--



WONDER WOMAN CALLING ETTA CANDY--STEVE AND I CAPTIVES OF "PUBLICITY PROTECTORS" LEADER IS HEAVY, DARK, SCARFACED CAMERAMAN--FOLLOW MY MENTAL RADIO BEAM--

GOLLY--HER MESSAGE IS VERY FAINT--



THE PARALYSIS GAS HAS WEAKENED MY BRAIN. I CAN'T SEND A MENTAL RADIO BEAM A LONG ENOUGH DISTANCE FOR THE HOLLIDAY GIRLS TO PICK IT UP--I'M AFRAID STEVE AND I ARE IN A VERY TIGHT SPOT!



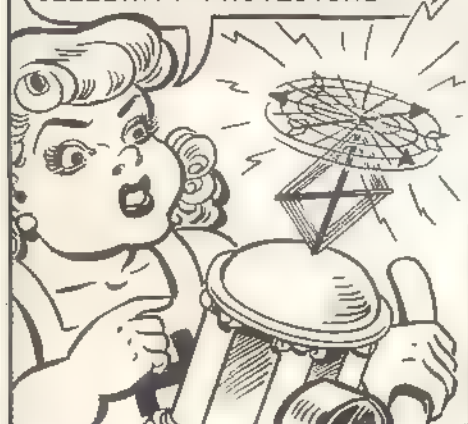
MEANWHILE, FAITHFUL ETTA AND THE GIRLS DO THEIR BEST --

FULL SPEED AHEAD, GALS -- WONDER WOMAN'S IN DANGER!



BUT THEY ARE FINALLY STYMIED--

WE'RE SUNK, GALS -- THE RADIO BEAM'S FADED OUT. HOT CHOCOLATE! I'VE GOT IT! I THINK I KNOW HOW WE CAN TRACE THE CELEBRITY PROTECTORS--



MEANWHILE, IN THE GANGSTERS' HIDEOUT --

A GENTLEMAN SHOULD TAKE OFF HIS HAT -- LEMME HELP YOU -- HEY -- IT'S -- IT'S WONDER WOMAN!

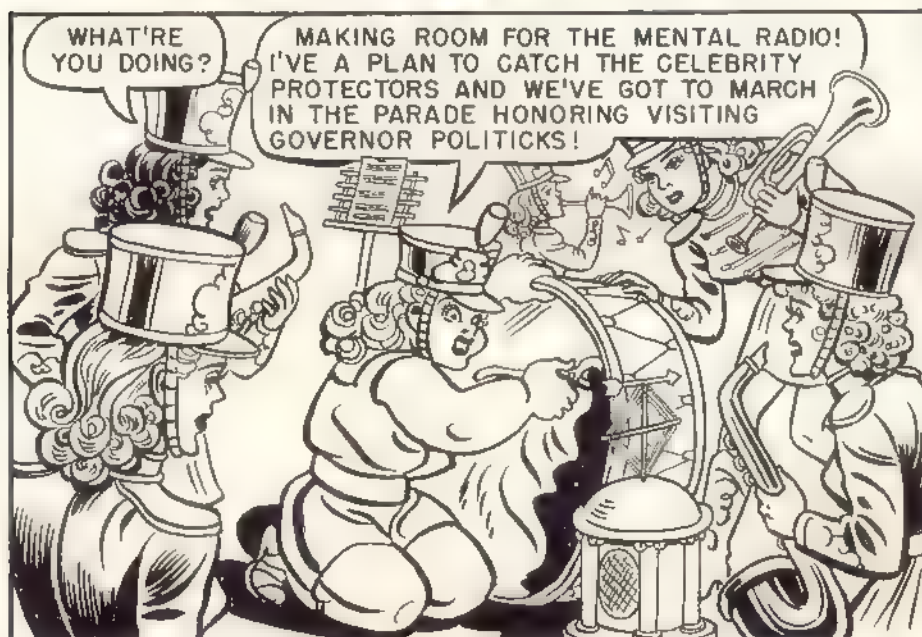


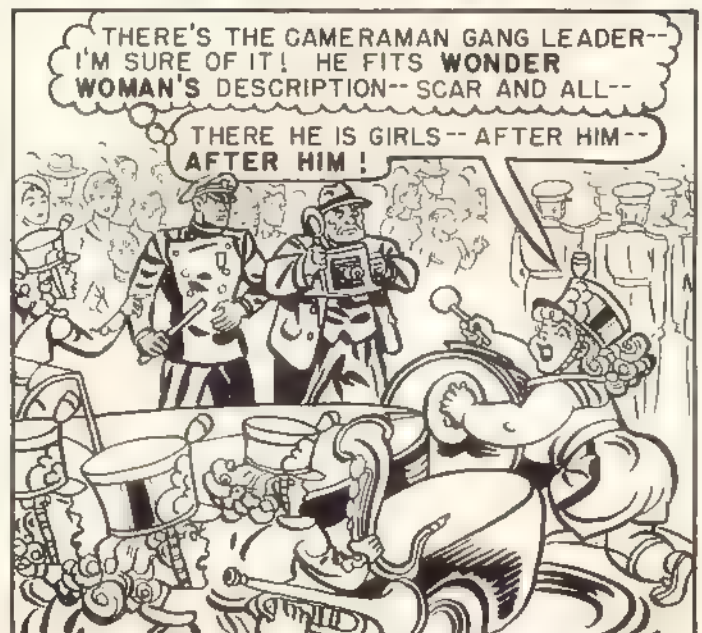
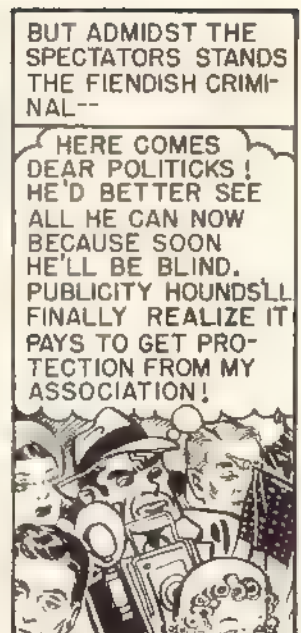
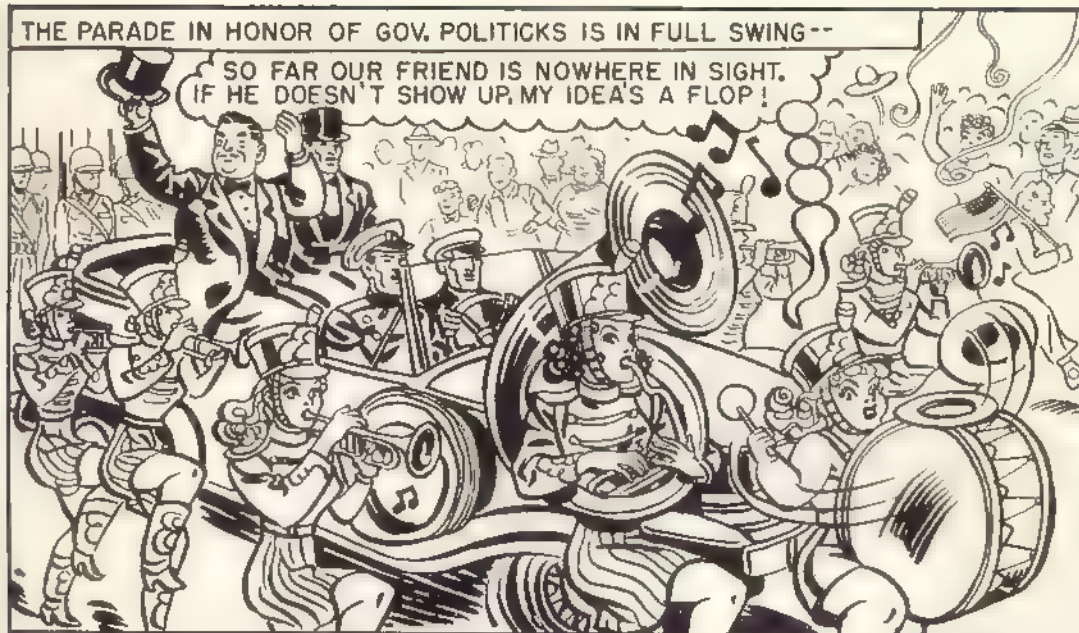
WELL WELL--THE GREATEST RACKET BUSTER IN THE WORLD IS AT MY MERCY! TIE HER UP WITH THE UNBREAKABLE MAGIC LASSO, MEN! I'M TAKING NO CHANCES OF HAVING THAT FEMALE HERCULES ESCAPE!

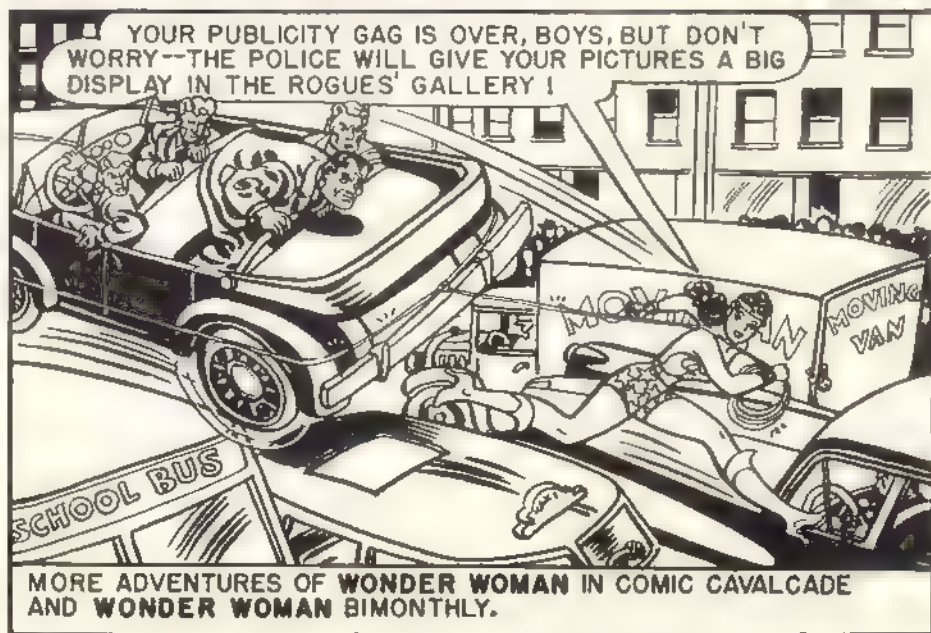
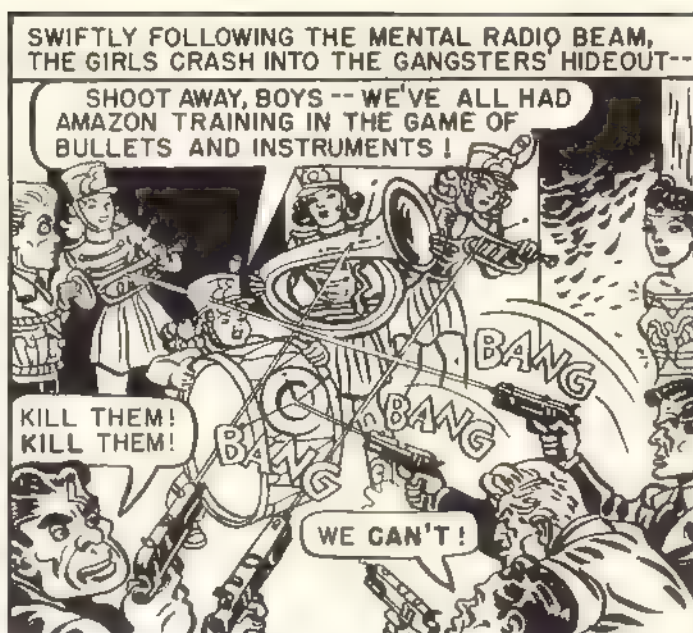


MY PARALYSIS RAY SPREADS QUICKLY THROUGH THE SYSTEM, UNLESS WE GIVE YOU THE ANTIDOTE, IT'LL ONLY BE A MATTER OF HOURS BEFORE IT PARALYZES THE HEART, KILLING YOU BOTH!

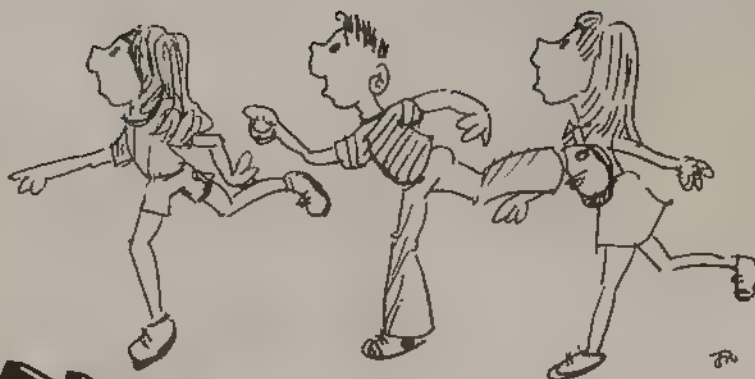








**IT'S A BIRD,
IT'S A PLANE,
IT'S**



SUPER-VAN

BY MICHAEL USLAN AND BOB ROZAKIS

Faster than a speeding Chevy! More powerful than a VW! Able to leap tall curbs in a single bound! Yes, it's The Comicmobile, strange visitor from DC Comics which came to neighborhoods with comic books and memorabilia far beyond those of mortal newsdealers. The Comicmobile, which can change the course of comic book buying, bend fenders with its bare bumpers; and which, driven by Mike Uslan and Bob Rozakis, fights a temporarily-ending battle for truth, justice, and better comic book distribution.

Sounds impressive, doesn't it? I was certainly impressed on that hot day in the summer of 1973 when Sol "What do you think of this idea" Harrison summoned me into his office to see the contents of a mysterious looking folder. Inside were preliminary sketches of an ice cream truck redone in comic book provincial. Drawings of **SUPERMAN**, **BATMAN**, and crew literally covered the vehicle.

My first thought was, "So this is how comic book company vice-presidents travel to work!"

"Wrong," said Sol, who somehow always knows what everyone is thinking. He began to explain how DC is continually flooded with letters from readers with one very simple complaint. "We can't find comic books in our area!" Just from my own investigation, I could see how the one-time mainstay of comic book distribution, the good old candy store, was disappearing from the American scene. Even the little drug store that used to sell medications, comics, and newspapers are now like department stores, carrying more and more electronic equipment and less and less comics.

And so, The Comicmobile was born, with the blessings of Carmine "Don't call

me chief!" Infantino. Being the first driver, I had a choice of areas in which to operate. I chose the New Jersey coast famous for its beaches, boardwalks, salt water taffy, and sparse distribution of comics. Loading up the van with comics, super-hero T-shirts, pennants, stick-ons, and posters, I set out on my route.

With bells ringing, the brightly embellished comic-rack-on-wheels plodded up and down through streets. At first, we were stopped by children who would run up to the van excitedly and order an orange creamsicle. After a few days, though, everyone knew who we were and what we were selling.

We met some fine comic fans on our travels, but were also frightened by one six year-old named Roland who visited us every day. He complained that our mystery comics never showed anyone getting his head chopped off. Besides Roland we always saw his brother Willie, who, though a year younger than Roland, was a head taller.

While testing our new distribution concept, we were able to find out just who was buying which titles and why. The number one best-seller during my travels? **PLOP!**, far and away! This seemed to be true due to its wide range of appeal, selling heavily to the younger set but still of interest to an older crowd. **G.I. WAR** was also popular, thanks largely to Herman. Each day that we passed his house, Herman would come out and buy the same issue of that comic. We couldn't understand this until he revealed that he was a member of the local Godzilla Fan Club and collected everything he could find with a picture of a dinosaur on the cover.

DC's mystery comics all sold very high. We were surprised to find that the biggest fans of these books were teen-age and pre-teen girls. Donna, of

Asbury Park, N.J., was unhappy because the green monster on the cover of a **HOUSE OF SECRETS** wasn't green enough. Luckily, she felt that Jonah Hex was ugly enough to compensate.

Among our super heroes, **THE SHADOW #1** was the biggest hit, with **SUPERMAN**, **BATMAN**, **SHAZAM**, **JUSTICE LEAGUE**, **FLASH**, and **WONDER WOMAN** coming in that order. We noted that most of the younger audience did not recognize the titles **LOIS LANE**, **JIMMY OLSEN**, or **SUPERGIRL** as belonging to the **SUPERMAN** family. This resulted in the decision to combine these three mags to form the 100 Page **SUPERMAN FAMILY** book. **SUPERMAN** always drew a big reaction on The Comicmobile, with the most asked question being the same one that has puzzled comic book fans for decades, "Why is **SUPERMAN**'s hair blue?"

Other tests showed us that **SUPERBOY AND THE LEGION OF SUPER-HEROES** would be more popular than **SUPERBOY**, that the new 60¢ 100-Page size was being welcomed all over by fans, and that the \$1 Limited Collector's Editions were priced just right to be runaway hits. We found fathers and mothers who forced their children to buy **SHAZAM!** and **WONDER WOMAN** instead of **SUPERBOY** and **SUPERGIRL** because the parents remembered reading them when they were children, and wanted to read these issues when their youngsters fell asleep.

We learned that a lot of people were interested in seeing **AQUAMAN** again, so guess who has been popping up in the pages of **ADVENTURE COMICS**, **JUSTICE LEAGUE OF AMERICA**, **BRAVE & BOLD**, and **WONDER WOMAN**! We also found quite a large number of **METAL MEN** freaks, which

the

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right to your doorstep!**



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current issues,
back issues
and
SUPER-SIZE
issues!**



LOOK FOR US BEGINNING NEXT WEEK!

warranted their most recent return in the pages of **BRAVE & BOLD**. Other old-time DC heroes again arousing support of the fans I met included **HAWKMAN**, **PLASTIC MAN**, **CHALLENGERS OF THE UNKNOWN**, **BLACKHAWK**, **METAMORPHO**, and **DEADMAN**. The next time you go Super-Star gazing, keep your eyes open for the return of these characters in the DC Super-Spectaculars.

As July drew to a close, and the sales figures for a week of good weather pointed to 2000, I was reminded that I was supposed to be getting married the next week in Cincinnati. After some thought, I decided to go through with it, and turned The Comicmobile over to Bob "Print my letter or I'll kill you" Rozakis, who journeyed to the far-off concrete jungles of Long Island. Take it away, Bob ... please!

• • • •

I had only been working for DC for about a week when I heard that Mike was leaving and that I would be getting the Comicmobile. I thought it would be a lot of fun ... and set out to get the necessary peddler's licenses!

This is where I got my first taste of governmental red tape! One town wanted one form, another township wanted a different one, and the third one didn't accept anything! I was ready to give up the Comicmobile before ever having seen it!

Plans called for me to go down to Mike's home in New Jersey on a Thursday to pick up the van and bring it up to Long Island ... Well, MY plans went that way. I walked into the office the day before—Wednesday—and Sol looked at me and said, "What are you doing here?"

"I work here," I said.

"You're supposed to be in Jersey ..."

"No, no, that's tomorrow!"

"It's today and tomorrow," Sol informed me and before I knew it, I was on

my way to Deal, New Jersey, without so much as my toothbrush.

Two days later, the good old red tape had held up the licenses and I was in the midst of making arrangements with the Town of Huntington to make the rounds of their summer recreation areas—provided I didn't try to sell anything! (Do you get the feeling I was in trouble?)

We were also in the midst of getting Laurie Neu (now Mrs. Rozakis) to wear a costume and appear as Wonder Woman with the Comicmobile. It seemed like a great publicity idea and the kids at the recreation areas loved it. So did their fathers!

In one school, where Laurie was working as an art teacher, the kids were already convinced that I was Superman. When they found out that their teacher was Wonder Woman, they flipped out. They expected Batman and Aquaman to arrive at any moment!

Eventually, the licenses came through—except in one township, where

LEFT: This is the flyer that announced the coming of the DC Comicmobile to neighborhoods in New Jersey and Long Island. BELOW: Wonder Woman and Superman face off in front of the Comicmobile. Kids on Long Island were thrilled to meet two of their favorite heroes!





"At first, we were stopped by children who would run up and order an orange creamsicle. After a few days, though, everyone knew who we were and what we were selling."

they're still waiting for the right form—and Laurie and I set out to beat Mike's sales record.

By the second day, we would have been happy for a tie. It seemed that Mike had one great advantage in New Jersey that we didn't. He could get near the beaches, the parks and the playgrounds where the kids were. Nassau and Suffolk counties don't let you within a mile of them!

So it was up and down the streets we went—in Elmont, Huntington, East Northport—searching for kids. We found them, a lot of nice ones, too. Like Jean-Marie and her brother, who would systematically go through every comic we had in the van and then choose the first one they had looked at.

We met a group of young girls who bought our romance comics by the dozen—not for themselves, they were strictly Supergirl and Wonder Woman fans—but for their mothers, who really liked the books!

Like Mike, we found our biggest seller was **PLOP!** Everybody bought it. The kids would buy other books and trade them . . . but everybody bought his own copy of **PLOP!** And when the second issue came out, they bought those, and bought more copies of #1! It was wild—every time I came around, the kids would ask me if I had a new issue of **PLOP!** yet. There were times when I was afraid to tell them that I didn't for

fear that they would take the van apart to make sure!

For the most part, our sales were similar to those Mike had. **BATMAN**, **THE SHADOW** and **SUPERMAN** led the super-hero fold, with **WONDER WOMAN** receiving strong support from the girls. **WEIRD WAR** was popular among the boys who were **SGT. ROCK** fans. And we too had a collection of ghoulish little girls who couldn't get enough of our mystery titles! Their biggest problem was finding the scariest one!

Over the first few weeks, we found that we had a regular group of customers in various places and headed for those spots each time.

One group was a bunch of guys who would always be out playing baseball on a dirt field. No matter how hot it was, they were out there. No matter how hard it was raining, they were out there. No matter what else was going on, they were out there! And every time we came around, they bought more copies of **STRANGE SPORTS STORIES** and **CHAMPION SPORTS**. I think they must have been reading them while waiting for their turns at bat.

One of my favorites was three-year-old Jerome. Every time we came around, Jerome was out in the road, wearing a diaper and nothing else, waving his hand at us and chasing us down the street. And every time we came around,

Jerome showed up with a dirty nickel clutched in his hand. Needless to say, Jerome was a great bargainer and always managed to walk away with a comic book for his nickel.

Then there was Jim . . . a comic book fanatic who had heard that we were regularly in his area but somehow we never seemed to get to his street. Well, Jim finally got frustrated and wrote a letter to DC, giving directions and a map so that I would find the way to his house. I made it a point to find him and when I did, he bought just about one of everything in the Comicmobile. That's a real comics fan!

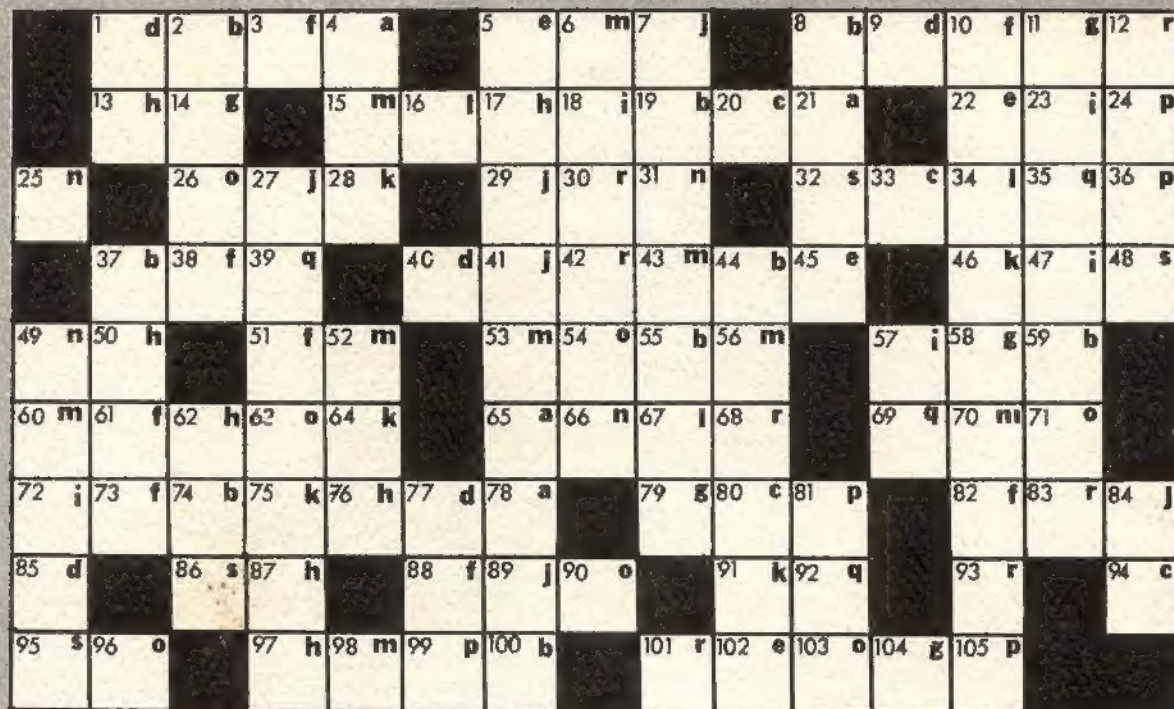
September rolled around, school began and sales started to drop off. On top of that, Laurie was now teaching English and it didn't seem proper that she should be seen riding around in a "comic book truck" dressed as **WONDER WOMAN**. Soon after, it was decided to end our Comicmobile experiment on Long Island, so I made my final rounds, took orders for subscriptions so they wouldn't miss an issue, and said goodbye to all the kids I had met.

It's a year later, and we still get an occasional letter asking when I'm coming back. The Comicmobile has been retired for now, but save your nickels, Jerome, because someday . . .

THE END

AMAZING WORLD of PUZZLES

BY BOB ROZAKIS



DIRECTIONS: Figure out the mystery clues below and fill the letters into the corresponding numbered spaces above. (Note: The small letters in the boxes above indicate the appropriate clue below.) Clue a is done as an example.

a. Medieval peasant

S E R F
78 4 21 65

b. Where the Crimson Avenger appeared

19 100 37 59 8 74 2 55 44

c. THE METAL _____

94 20 80

d. What WEIRD and FINEST have in common

40 33 9 1 77 85

e. Where many of DC's western heroes have been known to hang out

22 102 45 5

f. Leader of the Rangers and father of Hawk

51 61 88 10 38 73 82 3

g. The fastest man alive

14 104 79 11 58

h. Where Superboy first appeared

97 13 62 76 87 17 50

i. Superman flies in this direction to his Fortress

18 47 23 57 72

j. THE LEGION OF SUPER-_____

27 89 84 41 7 29

k. What WESTERN, WAR TALES, MYSTERY TALES and WORLDS have in common

46 28 91 75 64

l. Initials of Orlando's first DC mystery book

16 67 34

m. He knows what evil lurks...

15 70 56 53 6 98 43 52 60

n. OUR _____ AT WAR

49 66 25 31

o. One of those GREEN heroes

63 54 90 26 71 103 96

q. _____ TITANS

69 39 35 92

r. Katar Hol

12 83 101 30 68 93 42

s. Kirby's One Man Army

86 48 95 32



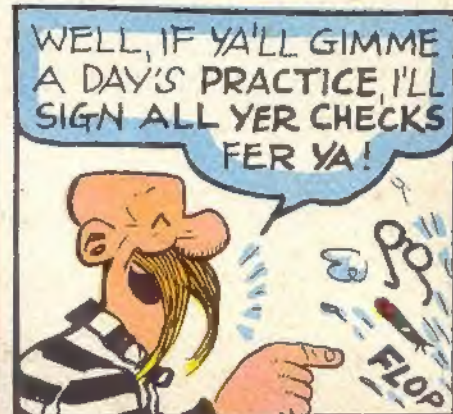
FAT SAYS:
MANY A CHECKERED
CAREER HAS ENDED
IN A STRIPED SUIT.

SLAT SAYS:
GIVE A CONVICT
ENOUGH ROPE AND
HE'LL SKIP.



YA SENT FER
ME, WARDEN,
FAT ?

YES, SLAT, - AS YOU KNOW, I
LIKE TO GIVE MY PRISONERS
THE SORT OF JOBS THEY'RE BEST
FITTED FOR. NOW WHAT WOULD
AN OLD-TIME **FORGER** LIKE YOU
WANT TO TRY YOUR
HAND AT ?



WELL, IF YA'LL GIMME
A DAY'S PRACTICE, I'LL
SIGN ALL YER CHECKS
FER YA!



SLAT, A PAL OF MINE BROKE
INTO A DRESS SHOP FIVE
TIMES AN' ALL HE GOT
WAS ONE DRESS
FOR HIS WIFE !

AW, THAT'S SILLY,
FAT - WHY DID HE
BREAK IN FIVE
TIMES FOR JUST
ONE
DRESS ?



HIS WIFE MADE
HIM CHANGE IT
FOUR TIMES !!

PLOP!



GEE, SLAT, IT SAYS HERE
THAT IT TOOK A CERTAIN
AUTHOR TWENTY YEARS
JUST TO WRITE ONE
NOVEL !!

SHUX, FAT, THAT'S
NOTHIN' !



I KNEW A WRITER WHO
SPENT TWENTY YEARS
JUST FINISHIN' ONE
SENTENCE !!